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FOR THE ANTHOLOGY.

REMARKS ON ENGLISH TRANSLATIONS OF THE ROMAN POETS.

No. 7.

In the *Supplement to the Bibliographical Dictionary*, I find mention made of a translation of Lucan's Pharsalia by *Arthur Gorges*, 4to, Lond. 1600. This is the only entire version, which appeared before that of May. The translation of Thomas May was published in 1627, and soon reappeared in a second edition. It was encouraged by the excessive panegyrick of Ben Jonson, in lines addressed to his "chosen friend, the learned translator of Lucan." But the notes of May are so unharmonious, that we, whose ears have been accustomed to the sound of smooth and polished numbers, wonder how they could ever be tolerated. The Pharsalia of Lucan was continued by May in a supplement consisting of seven books, published both in Latin and English. For his industry in producing such a work, and for his labour in translating, some commendation is due. Poetical translation at the period in which he lived, was almost a new art; and his efforts might have tended to encourage others in attempts of a similar kind, more successful, and in the result more gratifying to the learned. In his supplement to the work of Lucan, he resumes the history, where the poet left it, and embraces all the important transactions in which Cesar was engaged, from the restoration of the Egyptian king, to the assassination of the usurper in the Roman senate.

The version of Lucan's Pharsalia by Nicholas Rowe is a work on which the publick has not been so forward to lavish praise, as on many productions of inferiour merit. But the unqualified commendation of Johnson has given it a degree of celebrity, which it does not appear to have acquired before his time. "The version of Lucan," he remarks, "is one of the greatest productions of English poetry; for there is perhaps none, that so completely exhibits the genius and spirit of the original." It is difficult some-

times to separate the defects of the translator from those of his author. It would appear at first sight, that Rowe was unreasonably diffuse in his manner, and had employed many more lines than were necessary, to give a complete transcript of the sense. In the very commencement of his work, sixty nine lines are used in translating thirty two. More latitude may be allowed to a translator of a declamatory writer, than of one highly poetical; for poetical beauties are similar in all periods; and where the image is distinct, the correspondence in the expression must be very considerable: but the language of declamation is as various as the characters of different communities, and is always changeable, even among the same people. This may sometimes be pleaded as an apology for Rowe, where his manner approaches to that of paraphrase.

The characters of Pompey and Cesar, drawn in the first book of the Pharsalia, are copied with no small degree of exactness by Rowe.

Nec coïere pares; alter vergentibus annis
In senium, longoque togae tranquillior usu,
Dedidicit jam pace ducem; famaeque petitor
Multa dare in vulgus; totus popularibus auris
Impelli, plausuque sui gaudere theatri:
Nec reparare novas vires; multumque priori
Credere fortunae: stat magni nominis umbra.

L. 1. 129. et seq.

Nor came the rivals equal to the field;
One to increasing years began to yield;
Old age came creeping in the peaceful gown,
And civil functions weighed the soldier down.
Disused to arms, he turned him to the laws,
And pleased himself with popular applause;
With gifts and liberal bounty sought for fame,
And loved to hear the vulgar shout his name;
In his own theatre rejoiced to sit
Amidst the noisy praises of the pit.
Careless of future ills, that might betide,
No aid he sought to prop his failing side,
But on his former fortune much relied.
Still seemed he to possess and fill his place,
But stood the shadow of what once he was.

ROWE.

********** Sed non in Caesare tantum
Nomen erat, nec fama ducis: sed nescia virtus
Stare loco; solusque pudor non vincere bello.
Acer et indomitus; quo spes, quoque ira vocasset,
Ferre manum, et nunquam temerando parcere ferro.
Successus urgere suos; instare favori
Numinis; impellens quicquid sibi summa petenti
Obstaret; gaudensque viam fecisse ruina.

L. 1. 143. et seq.

But Cesar's greatness, and his strength was more
Than past renown and antiquated power:
'Twas not the fame of what he once had been,
Or tales in old records and annals seen;
But 'twas a valour restless, unconfined,
Which no success could sate, nor limits bind;
'Twas shame, a soldier's shame, untaught to yield,
That blushed for nothing but an ill-fought field.
Fierce in his hopes he was, nor knew to stay,
Where vengeance or ambition led the way;
Still prodigal of war whene'er withstood,
Nor spared to stain the guilty sword with blood.
Urging advantage, he improved all odds
And made the most of fortune and the gods;
Pleased to o'erturn whate'er withheld his prize,
And saw the ruin with rejoicing eyes.

ROWE.

Each of these descriptions is followed by a laboured and formal simile, illustrative of the respective characters, which is here omitted on account of the length.

It will be readily perceived, that in these examples there is a considerable expansion in rendering what in the original is very sententious, and remarkable for brevity. But this is a liberty which belongs to translators; a liberty that they always claim and exercise, and one that is frequently essential to elegance and perspicuity.

In the character of Pompey, Rowe has somewhat enlarged upon Lucan, and become minute, where the latter was general. *Disused to arms* is in some degree ambiguous: Pompey had enjoyed only an interval of peace, from which state he was suddenly drawn by the rivalship of Cesar.

In the description of Cesar, Rowe has made the most of his author, and has paraphrased in sixteen lines, what is contained in less than eight of the original. But he has succeeded so well, that we are unwilling to assume the language of censure.

Cato often appears in Lucan, both in description of character, and what he is made to utter, like something more than human. Rowe in this respect has seldom fallen below him, when exhibiting the severity of Cato's virtue, and the disinterestedness of his patriotism.

Justitiae cultor, rigidi servator honesti;
In commune bonus: nullosque Catonis in actus
Subrepsit, partemque tulit sibi nata voluptas.

L. II. 389.

From justice's righteous laws he never swerved,
But rigidly his honesty preserved;
On universal good his thoughts were bent,

Nor knew what gain or self-affection meant;
And while his benefits the publick share,
Cato is always last in Cato's care.

ROWE.

In the translation of Pompey's dream, which commences the third book, and has its singular excellences, Rowe has been peculiarly fortunate. The appearance of Julia, *plena horroris imago*, and her terrifick description of the calamities of the civil war, he has drawn to the life; and has evinced that talent for tragick poetry, which he more completely manifested in the drama.

To the parting of Pompey and Cornelia, described at the end of the fifth book, Rowe has done ample justice. Cornelia's resolutions of constancy, mixed with momentary self-distrust, he has preserved with great felicity. Her grief on the occasion, and her subsequent distress are made to appear natural, and excite the emotion, that was intended to be raised.

The admirers of Lucan have celebrated the description of the battle of Pharsalia in the seventh book, as remarkably animated, and leading the reader almost to imagine himself a spectator of the scene. Rowe has not in this part been wanting in effort, nor in lively and glowing numbers, nor in warm and animated diction. The speeches of Pompey and Cesar, the advancing of their forces, the actual engagement, and Pompey's flight, furnish admirable examples of the fire of Lucan rekindled in Rowe. If the translator has failed in any degree in this part of his work, it is in modernizing the conduct of the distinguished personages, in magnifying the military improvements of Rome, and in not preserving a just view of the characters and warlike arts of the period, that the history includes.

Lest too many pages of our miscellany should be filled with comments on the translations of an author, whose praise has not been universal, and who has been celebrated chiefly for detached excellences, I shall forbear to add any further critical remarks, and shall select but one passage more from the version of Rowe. It is part of the answer of Cato to Labienus, when the latter urged him to inquire of the Oracle at Jupiter Ammon, concerning the event of the war.

Quid quaeri, Labiene, jubes? L. IX. 566.

Where would thy fond, thy vain inquiry go?
What mystick fate, what secret would'st thou know?
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'Tis known, 'tis plain, 'tis all already told,
And horned Ammon can no more unfold.
From God derived, to God by nature joined,
We act the dictates of his mighty mind:

And though our priests are mute, and temples still,
God never wants a voice to speak his will.

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Canst thou believe the vast, eternal mind
Was e'er to Syrts and Lybian sands confined?
That he would choose this waste, this barren ground,
To teach the thin inhabitants around,
And leave his truth in wilds and desarts drowned?
Is there a place that God would choose to love
Beyond this earth, the seas, yon heaven above,
And virtuous minds, the noblest throne for Jove?
Why seek we farther then? behold around,
How all thou seest does with the God abound;
Jove is alike to all, and always to be found.
Let those weak minds, who live in doubt and fear,
To juggling priests for oracles repair;
One certain hour of death to each decreed,
My fixed, my certain soul from doubt has freed.

There is one fault in Rowe deserving animadversion, and which pervades his work; not a defect in translating, but a fault in the verse: I mean the use of triplets, which very frequently occur in his version. They vex every reader of taste, and are no small interruption to him, in perusing a work, where, from the nature of the composition, they are not to be expected. They destroy the uniformity of metrical composition in rhyme, and deduct greatly from the melody of its numbers.

There has been no English version of Lucan since that of Rowe; and from the character that his translation sustains, it is not probable that any attempt will soon be made to surpass him. Our language and versification seem no longer subjected to any rapid or violent changes. Should such changes hereafter take place, even the laurels of Rowe may wither.

Ut silvae foliis pronos mutantur in annos,
Prima cadunt; ita verborum vetus interit aetas.

FOR THE ANTHOLOGY.

ANECDOTES OF ROUSSEAU,

Translated from *Les Souvenirs de Felicie* of Madame de Genlis.

I KNEW Rousseau very well; for more than six months I saw him every day. He dined with us, and commonly staid till ten o'clock in the evening. My first interview with him does not do much honour to my discernment; but it was so comick and singular that I shall amuse myself in relating it.

J. J. Rousseau had been in Paris six months. I was then eighteen. Though I had never read a line of his works, I had a great desire to see so celebrated a man, who interested me particularly as the author of the *Devin du Village*. But Rousseau was very savage; he refused all visits, and made none; besides I did not feel courage enough to take the least step towards it. So I expressed my desire of knowing him, without thinking it would be possible for me to find the means.

One day M. de Sauvigny, who saw Rousseau occasionally, told me in confidence, that M. de —— would play me a trick; that some evening he would bring me Preville,* disguised as J. J. Rousseau, and that he would present him to me as such. This made me laugh, and I promised to appear to be the dupe of the jest. I went very little to the Theatres; I had never seen Preville play but two or three times, and then from distant boxes. Preville, in fact, possessed the art of decomposing his face, and counterfeiting others. He was about the same height with Rousseau (for every body knows that J. J. was small) and M. de —— had really had the project, which had been confided to me. But this notion soon went out of his mind. M. de Sauvigny forgot it also; and I alone remembered it.

I was three weeks without seeing M. de Sauvigny; and at the end of that time he came to tell me with great earnestness, in presence of M. de ——, that Rousseau was extremely desirous to hear me play on the harp, and that if I would be so complaisant, he would bring him the next day. Being very certain, that I should only see Preville, it was difficult for me to answer seriously; however I kept my countenance well enough, and promised I would do my best to play on the harp for J. J. Rousseau.

The next day, I expected with impatience the hour appointed, fancying that a Crispin travestied in a philosopher would be a droll scene. While waiting for him, my gaiety was of the wildest kind, at which M. de —— was very much astonished, knowing my natural timidity. Besides, he could not conceive how the idea of seeing so grave a personage, could make this kind of impression; and I appeared to him perfectly mad, when he saw me laugh at the moment Rousseau was announced. Nothing could appear to me more amusing than his whole figure, which I considered a piece of masquerade. His coat, his stockings of chesnut colour, his little round wig, his whole dress and manner, only offered to my eyes a scene in a comedy, the best played and the most laughable. However, making a prodigious effort, I kept a suitable countenance, and after having lisped two or three polite phrases, conversation ensued, and fortunately for me of a gay kind. I said nothing, but from time to time I burst into laughter; but so naturally and so heartily, that this surprising gaiety did not displease Rousseau. He said many pretty things

* A very celebrated actor. Those who have not seen the French comedians, may think the anecdote here related improbable.

upon youth in general. I thought Preville possessed sense, and that Rousseau would not have been so amiable, because he would have been scandalized at my laughter. Rousseau addressed himself to me. As he did not embarrass me at all, I answered him very cavalierly with whatever passed in my mind. He thought me quite original; and I thought he *played* with such perfection that I did not cease to admire it. Caricature never made me laugh; but what charmed me was the simplicity, the natural manner of him, whom I thought a comedian; and with this idea he seemed to me much more perfect in a saloon than on the stage. I thought however he gave Rousseau too much indulgence, goodness and gaiety. I played the harp, I sang some airs of the *Devin du Village*, and I laughed even to tears at the praises of Rousseau, and at all he said about his *Devin du Village*. Rousseau regarded me with a smile, and that sort of pleasure, which a natural playfulness always inspires; and at leaving us, he promised to return the next day and dine with us. He had diverted me so much, that the promise enchanted me, and I jumped for joy. I conducted him to the door, making many pleasant and extravagant speeches.

When he was gone, I ceased restraining myself, and burst into the most violent laughter. M. de —— was stupified, and looked at me in a discontented and severe manner, which redoubled my gaiety. I see plainly, that you know at length, that you have not caught me.....you are vexed; but really how could you believe that I should be simple enough to take Preville for J. J. Rousseau?.....Preville !.....Ah! yes, deny it; you will persuade me..... Has your head turned?.....I confess that Preville has been charming, perfectly natural; he did nothing too much; it is impossible to play better; but I will bet that, except in the dress, he has not imitated Rousseau. He has represented a good old man very amiable, but not Rousseau, who certainly would have thought me very extravagant, and would have become formal at such a reception. At these words, M. de —— and M. de Sauvigny, began to laugh so immoderately, that I began to be astonished..... we came to an explanation, and my confusion was extreme, at learning that I had in reality received J. J. Rousseau in this handsome manner. I declared I would never consent to see him again, if they told him of my folly.....they promised that they would never tell him, and they kept their word. What was the most singular in all this was, that this conduct, so silly and so inconsiderate, won me the good graces of Rousseau. He told M. de Sauvigny that I was the most natural young person, the gayest and the most free from pretensions of any he had ever known; but certainly without the mistake which had put me in such good humour, and so much at my ease, he would only have seen in me an excessive timidity.

Thus I owed my success only to an errour, which it was impossible to be proud of. Knowing all the indulgence of Rousseau, I saw him again without embarrassment, and I have always been

perfectly at my ease with him. I have never seen a literary man less imposing and more amiable. He spoke of himself with simplicity, and of his enemies without any asperity. He rendered full justice to the talents of M. de Voltaire; he even said that it was impossible that the author of *Zaire* and *Merope* was born without a susceptible soul: he added, that flattery and pride had corrupted him. He spoke to us of his *Confessions*, which he had read to Madame d'Egmont. He said that I was too young to obtain from him the same proof of confidence. Being on this subject, he thought of asking me if I had ever read his works. I answered, a little embarrassed, that I had not. He wished to know why; which embarrassed me still more, particularly as he looked at me very steadily. He had small eyes buried in his head, but very piercing; and they seemed to penetrate and read to the very bottom of the soul of the person whom he interrogated. It appeared to me that he would have discovered immediately a lie or an evasion; therefore I had no merit in telling him frankly, that I had not read his works, because it was pretended that they contained a great many things against religion. You know, answered he, that I am not a Catholick, but nobody, he added, has spoken of the gospel with more conviction and sensibility. These were his own words. I thought his questions over; but he asked me again, with a smile, why I had blushed at telling him this. I answered at once, that I feared to displease him. He praised my answer excessively, because it was unaffected. It is indeed certain that nature and simplicity had a particular charm for him. He told me that his works were not made for my age, but that I should do well to read his Emilius in a few years. He talked to us a great deal of the manner in which he had composed his *Nouvelle Heloise;* he told us that he wrote all the letters of Julia upon pretty little letter paper, with vignettes; that afterwards he folded them into billets, and reperused them in his walks, with as much delight as if they had been from an adored mistress. He recited to us standing, and making some motions, his *Pygmalion*, and in a just, energetick and perfect manner, in my opinion. He had a very agreeable smile, full of sweetness and meaning. He was communicative, and I always saw him gay. He reasoned in a superiour manner upon musick, and was a real connoisseur. Yet, among a great number of airs, of his composition, and copied by him, which he gave me, there was not one pretty, or even *chantante*. He had made a very bad air to his *imitation of the sonnet of Nice*, of Metastasio, which one of my friends (M. de Monsigny) has set to musick for me. The air is now worthy of the words, which are charming.

Rousseau came to dine with us almost every day, and I had never remarked in him, during five months, either irritability or caprice, when we were near quarrelling on a trifling subject. He was very fond of a kind of *Vin de Silery*, of a colour like skins of onions; M de —— asked leave to send him some, adding that he himself received it, as a present from his uncle. Rousseau

answered, he would give him great pleasure, if he would send him *two bottles*. The next day, M. de —— sent him a basket containing twenty five bottles of the wine; which shocked Rousseau to such a degree, that he sent back the whole basket, with a strange little billet of three lines, which seemed insane, for it expressed with energy disdain, anger and implacable resentment. M. de Sauvigny completed our astonishment and consternation, by telling us, that Rousseau was really furious, and that he had protested, he would never see us again. M. de —— astonished that so simple an attention could be so criminal, told me that since I was not an *accomplice* in his impertinence, Rousseau, perhaps, in favour of my innocence, would consent to return. We loved him, and our regret was sincere. I wrote him rather a long letter, which I sent with *two bottles* presented by me. Rousseau became placable, and returned to us; he was very gracious with me, but was dry and icy towards M de ——, whose conversation till that moment had pleased him; and he could never entirely regain his good will.

FOR THE ANTHOLOGY.

SOME ACCOUNT OF VENICE, AND THE SPLENDID ENTRANCE OF BUONAPARTE INTO THAT CITY in December, 1807.

BY A BOSTONIAN.

[Concluded from page 166.]

After this short acquaintance with Venice, and having seen her as it were in a plain and ordinary attire, we have to behold her in a more splendid dress, and decked out in all her trappings and tinsel ornaments, to receive a royal and imperial visitor.

On Sunday the 30th November, the telegraph announced the approach of the Emperour Napoleon, and that he would arrive in the course of the day at Fusine, where the boats which had been preparing were to meet him, and conduct him to the city.

Many of these boats were dressed and ornamented in a very fanciful and pretty style, and when they formed a procession on the canal, made a most beautiful appearance. In order to give some idea of the beauty and splendour of this scene, I shall attempt a description of some of the boats which made the principal figure in it.

The dressed and ornamented boats were of two kinds, called by the Venetians, Piotes and Bissones. One of these Bissones represented the car of Aurora, driving up the morning. A beautiful figure of the goddess stood erect on the stern of the boat, with flowing robes, and holding in her hands the silken reins of two foaming horses, which formed the bow of the boat, and ap-

peared as rising out of the water. The boat was lined with flame-coloured silk, and a curtain of the same, festooned and fringed with silver, depended from the gunwale, and played on the surface of the water. The rowers were dressed in silk of the same colour with silver lace, and their oars were finely painted and striped with silver leaf.

Another represented the chariot of war; the figure of Mars was on the bow, clad in armour, with trophies of war under his feet, and on the stern Bellona, with other terrifick emblems. A cluster of swords and shields was placed on each side a-midships, and various warlike implements were displayed on different parts about her. The inside of the boat was lined with blue silk, which was continued over the gunwale, then fringed with silver, and hung in festoons to the water's edge. The rowers were also dressed in blue silk with silver lace, and appeared as in armour with shields and helmets.

Opposed to this was another dressed with the emblems of peace, a female figure stood erect on the bow, vested in a loose robe of blue silk with a white cestus, holding the dove in her hand, and on the stern followed plenty, another female figure in the same style, with a large cornu copiae: implements of husbandry were ranged in clustres round the sides. This boat was also covered with blue silk, with a curtain of the same fringed with silver, and falling in festoons to the water. The rowers were dressed in blue silk, with silver lace and fringe, and their hats and bosoms decked with flowers.

Various other tastes and fancies not less pleasing and appropriate were displayed in a great number of these boats; some of them were without figures upon the stem and stern, but in place of them, they had large branches of Ostrich feathers, of different colours, which at a little distance appeared like small trees with foliage and flowers. These were also lined and hung round with silk and silver fringe, and the oarsmen in silk vests of the same colour, generally either blue or pink. In each boat there were six oarsmen, who all stood up, and their attitudes and movements, as they rowed the boat swiftly along, were uniform and pleasing.

The Piotes were a larger kind of boat, and distinguished principally from the Bissona by an elegant canopy or pavilion erected in the middle of them. One of these represented commerce and navigation; she was gaily ornamented all round with silk curtains and silver fringe as the Bissones. On the top of the canopy was placed a small ship full rigged, it was beautifully painted and had all her streamers flying in the wind; she was about six feet long and appeared as setting in the water, the top of the canopy being painted to represent the sea. On the bow of the Piota was the hull of another ship on the stocks ready for launching, and about the gunwales were disposed bales, casks, and packages of merchandise. The canopy was supported by six standards entwined with wreaths of flowers and gay coloured ribbons, a deep curtain

of blue silk fringed with silver hung in folds from the top and was festooned with large silver tassels. There was a company of ladies under the canopy, which contributed not a little to ornament and beautify the whole.

Another Piota, which was fitted out by a Russian lady at Venice, represented a Russian cottage; the boat was stuck round with small trees, and green branches; and in the midst of these you saw the cottage, thatched with straw, and appearing as in a forest. There was a gay company in the cottage, and they had musick. The rowers were clad in skins and furs, and represented Russian boors.

But the most fantastick appearance was that of a sea monster. The Italian poets have a fabulous fish or monster of the main, which they call *Orca de Marine*, which makes a considerable figure in their poetick fictions, and here we had the *Orca de Marine*. The bow represented a monstrous head covered with shining scales; the mouth was wide and discovered large teeth, from which depended leaves of kelp, and locks of sea weed; his eyes were wild, and from his nose and monstrous jaws he seemed to eject water. From the stern the tail curled up in a lofty volume, and crossing itself branched into forks; the whole was covered with well represented scales, and in their proper places, fins. You saw nothing but a huge fish, with a marine grotto, and dancing tritons upon his back. Neptune sat on his tail holding the trident, and the tritons played the oars which moved the monster along. The grotto was covered with all kind of marine productions, such as branches of coral, cockles, pearl, scollops, rockweed, &c. Galatea was in the grotto, and several small figures of nereids appeared peeping about the clifts.

A numerous collection of these and other boats formed a gay and beautiful squadron, which moved off about ten o'clock, under a discharge of artillery, and left all the city prepared to see and hail their return.

As the procession with the Emperour was to proceed along the grand canal, the gentleman to whom I had been recommended by my friends at Trieste, was so attentive as to procure us a situation where we might have a full view of it. We repaired to our station about one o'clock; and now whilst we are waiting the splendid entrance of his imperial majesty, let us take a cursory view of the house to which we have been invited to see it. It is a very stately and elegant building on the grand canal, having five lofty stories, three of which are accommodated with balconies fronting the canal. From the balconies we see the Rialto rising over the canal on one hand, and the water of the canal winding out of view on the other, whilst the crowded windows and balconies on the other side afford a lively and beautiful scene in front. We are in a large room on the third story, and the gentleman of the house, who has a taste for the fine arts, has hung it plentifully with prints and pictures: among them I see the most celebrated works of our countrymen, West and Copley,

such as the death of lord Chatham, the perilous situation of Brook Watson, the death of Wolfe, the drowning of the Duke of Brunswick, &c. There is also Trumbull's death of general Warren, and battle of Bunker's hill. These are only some of the more modern and familiar pieces, but there are a great variety of others, in the choice of which no respect has been paid to decency of subject or situation. Nature, life, and expression have been preferred without regard to modesty; and though I was aware that custom allows these things in this country, yet I was astonished to see the gentleman lead ladies to view and admire the expression, as they called it, in a picture, which I should have thought too indecent to be seen by any body.

Adjoining to this room was a smaller apartment, but more richly furnished; the walls were hung with blue satin with gilt mouldings; the chairs were gilt frames with blue satin bottoms, but the piece of most beauty and value in this room was an elegant statue of Hebe in white marble, by Canova; it is much celebrated here, and really I was delighted with it. She stands lightly on a cloud in a most graceful attitude, with a thin robe flowing from the waist to the small of the leg; the arms are raised with the cup in one hand and vase in the other; and, altogether, she displays certainly, a highly finished and most beautiful figure. It is placed in the middle of the room upon a turning pedestal, and the front of the room being a large mirror reaching from the floor to the ceiling, the reflected image in the mirror has a fine effect as you turn the pedestal round, and view the statue in all the different aspects.

Whilst we were admiring this delightful figure the cry of the Emperour! the Emperour! called us to the balcony, and the ringing of the bells and rattling of cannon announced the approach of the procession. And now behold a rich and superb spectacle! The canal was alive with boats; the houses on each side were ornamented with rich tapestry, and the crowded assembly of gay dresses in the balconies added variety and beauty to the prospect. The Gondolas were all occupied and spread from one side of the canal to the other. The line of Bissones glided along the middle with all their rich ornaments waving round them; they were led by the car of Aurora, and accompanied by several bands of musick The Piotes followed the Bissones, and the richness and beauty of the scene increased. And now the vessel of the Emperour appears; and she appears in all the pride and pomp of Cleopatra's. On this little bark the Venetians had lavished their money, taste and loyalty. It was rich and elegant, and cost, it was said, thirty thousand florins. The outside was gilt all round with a profusion of light and tasteful flowers, and some regal emblems in bas relief. In the middle was erected a rich pavilion, the sides of which were glass with gilt panels; the inside was lined with white satin with satin curtains fringed with gold; the top of the pavilion was a dome of white satin, spangled with gold stars, and surmounted with a gold eagle. From the stern

rose a large gilt scollop shell convexing aft, and in the concavity of which stood the helmsman; on the top or arch of the scollop stood a gilt female figure representing Victory, with arms extended, holding a silk flag, and the eagle on the dome caught the fly of it in his beak. On the bow stood Fame, another gilt figure as large as life; she was in a vaulting attitude, and held in her hands two trumps with their mouths erected to the skies.

This vessel was rowed by sixteen oarsmen, in rich dresses of white satin, trimmed with broad gold lace, and gold laced hats; their oars were covered with silver leaf, and glittered in the water like lightning.

The Emperour was accompanied by the King and Prince of Bavaria, the Vice King of Italy, the grand Duke of Berg, &c.— These were seated round in the Pavilion, but the Emperour himself stood up, and with his hat off bowed very civilly on each side as he passed along, whilst the balconies rung with shouts of joy and peals of viva l'Emperadore.

A numerous train of dressed boats followed, as well as preceded the Emperour, and the line was closed by the Orca de Marine, and Gondolas without number.

This splendid procession entered the grand canal at its western extremity, where, in the middle of the canal, was erected a triumphal arch in honour of the Emperour under which he passed, and where he was met by the magistrates of the city, with the ceremony of delivering the keys, &c. Thence they proceeded along the whole length of the canal, through the city, and landed him at an open square from St. Mark's place to the quay, on the bay; from the place of his landing he was escorted to the palace of the Procuratore in St. Mark's square, which had been fitted up for his reception.

The next day the Emperour visited the islands in the harbour, and went into the arsenal; and on the second of December the entertainment was given at the theatre. The same day also, there was a frigate launched in the arsenal, when he and the other royal and princely guests attended. On this occasion there was a number of ladies in company; the Emperour appeared to be pleased, and was very civil and attentive to the ladies; one of which he took under his arm when he returned out of the arsenal, and was so gallant as to walk with his hat in his hand all the while he accompanied her.

On the evening of the second of December, as mentioned above, an exhibition in honour of the Emperour, was given at the theatre, at which his imperial majesty was present. It being the anniversary of his coronation, they made choice of this particular time with the view of making the compliment the more flattering to the royal visitor. The theatre, upon this occasion, was fitted up in the most superb style; silk, and gold, and purple, were the rich ornaments which decorated all parts of the house; and as the boxes filled with the proud dames of Venice, whose elegant dresses displayed a profusion of taste and wealth,

the whole scene was uncommonly beautiful and splendid. In the centre of the boxes, fronting the stage, a rich and magnificent pavilion was erected for the sovereign; it was covered with purple velvet, and very richly ornamented with gold fringe, over the front of it the crown, and on the top the imperial eagle.

As the company who was to have the honour of being present at this exhibition was to be select, it was necessary to have considerable interest to procure a place; we had a pleasing instance of the influence which our friend had in court matters, in his obtaining tickets for us, so we had only the additional expense of getting a costly court dress, (without which no person was admitted) and our desire of seeing this splendid entertainment was gratified.

The company was all assembled, and the house was completely filled an hour before the Emperour arrived, and when he came suddenly into the elegant lodge erected for him, the theatre resounded with acclamations, and the boxes waved with white handkerchiefs, and sparkled with the diamonds upon the fair hands that displayed them. The Emperour bowed and the acclamations were continued, he bowed again and they were renewed; these mutual compliments continued some time, at length he seated himself, and took up the piece to be performed which lay upon the front of the box, before him; after having run his eye cursorily over it, he laid it down, and the curtain was drawn up. The stage decorations were equally beautiful with those of the other part of the theatre, and the first scene was elegant indeed. The piece performed was composed for this particular occasion, was a fulsome piece of flattery, and as far as my knowledge of the Italian language would enable me to judge, was entitled to as little merit for its composition as for the justness of its adulation. The subject was a dispute between Valour and Clemency, which were entitled to pre-eminence. They were to be heard in a publick assembly of the gods, and Jove was to decide the question. The first scene presented Olympus, with a splendid convocation of deities, with their appropriate ornaments and emblems. Jove sat enthroned on high and awed the senate. Clemency with graceful step and female softness first came forward and enumerated her claims to preference; and then came Valour, who, in warlike guise and haughty air, despised her claims, and declared his right. To make short work of it and end the dispute, Jove says, they shall be united; but say the gods, where shall we find mortal, or immortal, in whom can combine these two exalted virtues;—why to be sure it is difficult, and this dispute has long been agitated without finding a subject to end it; but go to the shores of the Adriatick, there shall you find the exalted hero who is worthy of their union. Who! who! Napoleon the Great! Such was the fable, plot, and moral of the piece.

If Louis XIV. was accused of uncommon vanity, when, in a performance composed for his entertainment, he suffered himself to be called the greatest monarch on earth, what must we think of the subject of this ridiculous and constrained adulation.

After this exhibition at the theatre, the next amusement was a *Regatta*, which was followed by fire works and an illumination. The Regatta is a race performed by boats, in which the skill and dexterity of the Venetian boatmen is finely exhibited. It is an entertainment that is usually given to any illustrious stranger, and upon which occasion the spectacle on the water is always highly pleasing and beautiful.

The next evening there was a ball given, for which we were offered tickets, but as we had already spent more time here than we expected to have done, we could not think of prolonging our stay.

Accordingly on Thursday the fourth of December, about two o'clock, we left Venice, after having dined and paid an enormous reckoning. However, as we had had the satisfaction of seeing the great Napoleon, as well as this singular and celebrated city, and being present at all the splendid scenes which had been devised for his reception and amusement, we did not much repine at paying three or four dollars a day for entertainment. We engaged a Gondola, in the morning, to call at our lodgings at half past one o'clock, to take us over to Mestre, and it was at the door at the time; so we stepped into her and were off; not however without being surrounded by a host of domesticks, half of whom we had never seen before, and the other half had rendered us no services, yet they all expected presents, and by their clamorous wishes of *bon voyage*, *Iddio voi conserve*, extorted from us ten or twelve livres after we had calculated our expenses at an end.

We passed through two or three small canals, and then entered the grand canal, proceeded on this a considerable way through the city, and then struck off into another which led us to the bay, over which we had to cross to Mestre.

On our way over this bay we met the Emperour and his suite, who had been reconnoitring the coast, and amusing himself on the water. He was in a rich barge, rowed by eighteen men in elegant uniform: the barge was painted with a clear white bottom, above which was a bright red streak, then a wider streak of sky blue, and on this blue ground was the waves of the sea in bas relief, gilt, extending quite round the boat, with a variety of emblems, as Neptunes, Tritons, Mermaids, sea nymphs, gallies, &c. also in gilt bas relief. This chain of emblems formed the lower edge of the blue streak, and on the upper edge was a gilt moulding; above this another narrow red streak and a gold moulding forming the gunwale; the rowlocks were in this streak, and ornamented with gilt edges. The bow of the barge turned forward in a large gilt scroll, on which stood a gold eagle with wings raised, and holding in his beak a medallion of the Emperour. The looms of the oars were fluted, the recesses of the flutes gilt, and the prominent parts blue; the blades were silvered, with a gilt sea nymph on each side. Over the stern was erected a superb canopy of rich purple velvet festooned at the

sides, and fringed with gold; the canopy was supported by gilt standards, and under it was the Emperour and King Napoleon the great.

When we arrived at Mestre, we landed at the post-house, where we left our carriage; and here we learned that all the horses were in requisition for the Emperour, and that it was impossible to get a horse of any kind, either private or post. We had some reason to fear this, knowing that the Emperour was to take his route for Udine, when he leaves Venice, but as we understood he would not start till Sunday, we were in hopes to have got on before this requisition of horses took place; here we were however, under the shed of the post-house, reduced to the alternative of seeking some house of entertainment in Mestre, or returning to Venice to wait his majesty's movements. It rained very hard, the street was muddy, and it was a mile, they told us, to the Albergo. We waited some time under the miserable shelter we had taken, and as we were very impatient to get back to Trieste, the idea of being detained three or four days did not console us in our unpleasant situation. These delays and disappointments frequently occur to travellers, and he gets on best in the world who meets them with cheerfulness, and without repining. We did not long brood over our misfortunes, but as soon as the shower abated took up our march and waded through the mud and water to the tavern; here we were introduced to a neat and cleanly apartment, with one large bed and other decent furniture, where we are to content ourselves until the sovereign shall have gone on, and left the horses at liberty for others.

SILVA, No. 56.

Incipiant silvae cum primum surgere.
Virg. VI. Ec. 39.

BUTLER.....JOHNSON.

"NO man," says Doctor Johnson, concluding his remarks on Milton's answer, published in 1651, to Salmasius's Defensio Regis, "forgets his original trade; the rights of nations and of kings sink into questions of grammar, if grammarians discuss them." This observation Doctor Johnson has ventured to adopt, and laboured to enforce as a maxim, without acknowledging his obligation to Butler, who has the same thought upon the same subject. The great author of Hudibras in the fragments of his intended second part of the Satire upon the imperfection and abuse of human learning, referring to the controversy between Salmasius and Milton has the following lines:

—Some Polemicks use to draw their swords
Against the language only and the words;
As he who fought at barriers with Salmasius
Engaged with nothing but his style and phrases,
Wav'd to assert the murder of a prince
The author of false Latin to convince;
But laid the merits of the cause aside,
By those that understood them to be try'd;
And counted breaking Priscian's head a thing
More capital than to behead a king,
For which he has been admired by all the learned
Of knaves concerned, and pedants unconcerned.

ELEGY.

I doubt whether the death of any sovereign has been lamented in strains more simple and affecting, than are employed in the opening of a poem in honour of queen Elizabeth, entitled England's Mourning Garment, written above two centuries ago.

Colin, thou look'st as lagging as the day,
When the sun, setting towards his western bed,
Shews that, like him, all glory must decay,
And frolick life with murky clouds o'erspread
Shall leave all earthly beauty 'mongst the dead:
Such is the habit of thy new array.
Why art thou not prepar'd to welcome May,
In whose clear moon thy younglings shall be fed
With night's sweet dews and open flowers of day?

M. HENNET.

A *Poetique Anglaise* was published by this gentleman at Paris, in three volumes, 8vo. in 1806. It is a work of considerable merit, and contains a short account of most of the English poets, and copious extracts from those who are most celebrated, with literal translations into French at the bottom of the page. In the list there are some names almost unknown, while some of considerable celebrity of the present age, such as Cowper, &c. are not mentioned. He is a great enthusiast for English poetry, and what is very rare for a Frenchman, appears to understand it perfectly; he has even given one or two translations of French poetry to imitate the different styles of Thomson and Pope, in which he has succeeded, particularly in the latter. He quotes some of the criticisms of Doctor Johnson with much admiration of his talents and works. He seems even to have entered so much into the spirit of the poets, that he takes an interest in their political opinions, and shews some bias towards those who were *tories*, as he avows indeed his dislike to the party of the *whigs*. His

favourite author is Pope, and he ranks the *Rape of the lock* as the finest poem that modern times have produced. In shewing the many advantages which the English poets possess over the French from the genius of their language, he mentions among others the *monosyllabick lines*. In English poetry, he says, four or five lines in every hundred will be found of this kind, while in French poetry it is hard to find one in a thousand. Great force and great beauty are sometimes produced by these. He cites the famous stanza;

"And ten low words oft creep in one dull line."

and from Eloisa and Abelard

No! fly me, fly me, far as pole from pole,"

the effect of which, he remarks, it is impossible to render in French verse. There is a passage in Milton which he might have quoted as a remarkable instance of this kind of verse. In the second book describing Satan's journey through chaos, there are three monosyllabick lines together, with the exception of one word;

....."the fiend
O'er bog or steep, thro' strait, rough, dense, or rare,
With head, hands, wings, or feet pursues his way,
And swims, or sinks, or wades, or creeps, or flies."

GRAMMAR.

In a little treatise upon the Greek *Accents*, published in 1629, by Master R. Franklin, of the University of Cambridge, is the following imprimatur; at the time thought, no doubt, a *neat thing;* and in which the author must be allowed to have hit upon a curious conceit.

Evolvi hunc libellum περι Ορθοτονιας inscriptum. Quod alii in eo approbarunt, comprobo. Tractatus quidem *acutus*, auctor *gravis;* labor *circumflexus*. Quare in communem Graecae linguae studiosorum usum et utilitatem

Imprimatur

EDVARDUS MARTIN.

GOV. BELCHER.....DR WATTS.

Upon the appointment of his excellency Jonathan Belcher, Esq. by his majesty, George II. to the government of New England, Dr. Isaac Watts addressed to him an adulatory poem, rank with the grossest and most nauseating praise. The concluding paragraph, which follows, is in a strain of panegyrick, so extravagant as to border on impiety.

Go, Belcher, go, assume thy glorious sway;
Faction expires, and Boston longs to obey.

Beneath thy rule may truth and virtue spread;
Divine Religion raise aloft her head,
And deal her blessings round. Let *India* hear
That *Jesus* reigns, and her wild tribes prepare
For heavenly joys. Thy power shall rule by love;
So reigns our *Jesus* in his realms above.
Illustrious pattern! let him fix thine eye
And guide thy hand. He from the worlds on high
Came once an Envoy, and returned a King;
The sons of light in throngs their homage bring,
While glory, life and joy beneath his sceptre spring.

The first part of the entire line in italicks alludes, through the irreverent simile which closes with this line, to the capacity of agent in which Mr. Belcher went to England; the second to the character of governour in which he returned to Massachusetts. The date of this poem, in writing which the pious Dr. Watts seems to have been possessed "with all the soul of dedicating prose," is March 31, 1730.

FOR THE ANTHOLOGY.

[In a former number of the Anthology, we gave some account of the explosion at Leyden in the beginning of the year 1807, from a vessel laden with gun-powder adjoining the Bapenburg canal. Great part of the city was laid in ruins; considerable property was destroyed, but the most deplorable part of the catastrophe was the death or mutilation of a great number of the inhabitants; although some were extricated with little injury, hundreds were hurried by this visitation to a premature grave. Among the most distinguished of the victims was John Luzac, the subject of the following biographical sketch, which we have translated from the Journal de l'Empire, for the readers of the Anthology.] ED. ANTH.

BIOGRAPHICAL SKETCH OF JOHN LUZAC.

In a period of great calamity, it is the duty of the humane to be interested in all the victims, and not too hastily to excite the publick sympathy on account of the loss of an individual. This observation applies with peculiar force to those disasters, happily rare, which suddenly affecting a multitude of families, call forth the sorrows of a whole nation. Whilst humanity laments almost without consolation so deep a wound, it would little become us to speak of losses, which science and letters have individually received; and friendship itself might be accused of egotism, if it were surprised shedding tears over a solitary tomb. Thus, after that deplorable eruption of Vesuvius, which in the first century of the christian era demolished whole cities, Tacitus was not eager to inquire for the details of the deplorable catastrophe of that great writer, who had been involved in the ruin. It was not until after he had shared in the general grief, and permitted it to subside, that he interrogated his friend Pliny on the subject, and

favourite author is Pope, and he ranks the *Rape of the lock* as the finest poem that modern times have produced. In shewing the many advantages which the English poets possess over the French from the genius of their language, he mentions among others the *monosyllabick lines*. In English poetry, he says, four or five lines in every hundred will be found of this kind, while in French poetry it is hard to find one in a thousand. Great force and great beauty are sometimes produced by these. He cites the famous stanza;

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obtained from him the recital, which we still read with so much interest, seventeen centuries after the event.

The labours of the writer of whom I am now speaking were not brilliant, like those of Pliny, the naturalist, but they were various; they were all useful, and I have seen men of all nations seeking for his acquaintance in his modest retirement, and expressing their gratitude. His virtues, still more than his knowledge and talents, would have deserved for a panegyrist a writer as distinguished as Pliny the younger. In speaking with simplicity of his life, and of his services, I shall render the most agreeable homage to his memory, and the most worthy of the friendship by which we were united.

John Luzac, born at Leyden the second of August, 1746, and who died the 12th January, 1807, a victim of that explosion, which suddenly destroyed a great part of that city, belonged to a family of French origin, which had been expatriated at the time of the revocation of the edict of Nantz. Retiring into Holland, they there found resources in that commerce, which is ennobling in its object, and which, aiding the progress of science and letters, is associated in a manner with their glory. Son of a father, who from his rank was acquainted with the most distinguished men of Holland, Luzac received the advantages of the best education. He applied himself to studies different in their nature; to the mathematicks, to the learned languages, and the science of the law. He commenced with great eclat his career at the bar, so attractive to men of genius in all countries, and especially in republicks, where it is often a school for statesmen and the road to honour. Luzac already saw a brilliant perspective of fortune, numerous clients, friends and even glory, when he was obliged to sacrifice these hopes to the desires of his family, who called him to a service of a different kind. One of his uncles, Stephen Luzac, confided to him the care of the Leyden Gazette, of which he was afterwards a long time the proprietor and editor.

From 1770, John Luzac was the sole writer of the paper so well known in Europe, entitled Nouvelles extraordinaires de divers endroits. All the world are acquainted with the reputation it enjoyed. It was truly the European and diplomatick gazette.

There was no ambassador, no statesman who did not prefer it to all others. It was translated at Constantinople for the divan, and I have seen at the house of Luzac, travellers from America, from India and from China, testifying to him their satisfaction at having read his gazette in those distant countries, from which alone they could derive any correct information of the political state of Europe. It will always be sought after, as the most certain and abundant repository of facts, relative to the thirty years war, and particularly the time anterior to the invasion of Holland.

Luzac had frequent opportunity of displaying the excellent disposition which animated him both as a man and true philan-

thropist, as a Batavian and patriot in its true sense, and in fact as one of French origin, and making profession of an enlightened attachment to the political system, which united the two countries. The American revolution and war were a brilliant epoch for his paper, in which it rose infinitely above ordinary journals. It is needless to say to which side Luzac most inclined. The American Congress, acknowledged throughout all Europe, gave M. Luzac, through their minister at the Hague, an honourable testimony of their esteem, I had almost said of their gratitude*.

In M. Luzac's zeal for liberty there was nothing immoderate, nothing indiscreet. He was too sincere a friend, and too much of a real philosopher, not to be in opposition to all hypocritical pretenders to patriotism and philosophy. Learned and impartial in every thing which proceeded from his pen, he did not the less acutely feel, "that vigorous hatred, which vice ever excites in virtuous souls." This was sufficient to rouse against him those animosities, which great merit is always certain to meet, vitium parvis magnisque civitatibus commune, ignorantiam recti et invidiam. There are certain doctrines, with which no man ought to compound; and it was his character, more than his writings, which brought upon him persecutions, at a very critical epoch for all truly independent minds. The most deplorable event was not that which compelled Luzac to give up the periodical work to which he was indebted for a great part of his fortune and his reputation, but that which deprived him of his young men and his numerous disciples. He had for a long time occupied two chairs in the University of Leyden, one of history and the other of Greek literature, in which he had proved himself the worthy successor of the celebrated Valckenaer. As soon as the voice of justice could be heard in his country, he was reinstated in both offices, and the remainder of his life was wholly devoted to letters. They soothed the sadness occasioned by the remembrance of the injustice, which he had experienced; they prevented him from being overwhelmed with grief in the loss of an amiable and dearly beloved wife.

The duties of his two professorships; the obligation which he felt himself under to be accessible at all hours to his pupils; in fine, his attention to the education of his children would have been amply sufficient to have occupied all the days of a man, less laborious than his, or of a mind less active. But wishing for no other relaxation than the passing from one labour to another, he found time, not only to prepare and publish an edition of the posthumous productions of Valckenaer, but also to compose a work, which will be soon published, entitled *Lectiones Atticae*, in which we shall find the result of his laborious inves-

* We fear that the American Congress have here the credit of grateful remembrance to which they are not entitled. We have carefully looked over the journals, and can find no such testimony as is alluded to.

Ed. Anth.

tigation, or rather an epitome of the learned labours of this able Grecian. Luzac was employed in completing this work, when the disaster at Leyden snatched him from his family and friends, who will long lament him; from his disciples, to whom he was as dear as a father; from the celebrated school, whose just renown he contributed to support with honour; from his country, who valued him among her most distinguished citizens.

Luzac, previous to his death, had the happiness to enjoy flattering hopes for his country, grounded on the character of the prince, the most capable of endearing royalty to the Batavians. I shall not dissemble, that Luzac was sincerely attached to the ancient constitution of his country; but he was not one of those restless republicans whom certain words and forms could terrify and disgust. With exquisite discrimination and correct judgment he dived to the bottom of things; and he believed the Batavians much more free under their present king, than under a factious directory, or under the government of the house of Orange. The character, the manners, the whole conduct of a republican like Luzac would have been proper to have rendered Montesquieu's doctrine *accredited*, which makes virtue the principle of a popular government. Virtue was not with him a vain name, or a simple theory. He gave examples, and made her beloved. In the greater part of his labours, we see, that the cultivation of letters was united to the cultivation of virtue. Among many dissertations which appeared under his auspices, I shall mention only two, entitled, "Observationes in loca veterum precipue quae sunt de vindicta divina." We have beside two harrangues, which he delivered at the university of Leyden, the one as professor, the other as rector, entitled, "De Socrate cive," and "De eruditione altrice virtutis civilis, praesertim in civitate libera."

To the soundest philosophy and the most various knowledge he added a simplicity, an amenity, which rendered his conversation equally amiable and instructive. Associated with him for some time in a part of his labours, I knew the whole charm of his conversation; I sometimes fancied myself in the presence of one of the sages of antiquity. I forgot my exile and proscription, and the most severe losses were mitigated. His death has been most feelingly deplored in the midst of the general grief diffused through the nation by the horrid catastrophe which caused his destruction. His productions will perpetuate his memory, and this portrait may assist in contributing to it, if in giving an idea of his talents and services, I have succeeded in painting the virtues of his heart.

A. B.

ORIGINAL POETRY.

FOR THE ANTHOLOGY.

To the REV. SAMUEL KENDALL,
HON. OLIVER FISKE, and
WILLIAM S. SHAW, ESQ.....Committee of the Society of ΦBK.

GENTLEMEN,

To you it is not necessary now to state as an apology for the numerous imperfections of the following Poem, that it was written after a long recess from literary employments, upon a notice unusually short, and that, did I feel at liberty to consult my own inclination, it would be entirely suppressed. But in compliance with the vote of the Society, I now commit it to you for publication, relying on the benevolence of the fraternity and the liberality of general criticism.

ENTHUSIASM.

AN OCCASIONAL POEM,

WRITTEN BY APPOINTMENT OF THE SOCIETY OF

ΦBK,

AND DELIVERED AT CAMBRIDGE, ON THE ANNIVERSARY OF THEIR INSTITUTION,

August 31, 1809.

BY JOSEPH HEAD, JUN.

Its track .....
Glory pursues and generous shame,
The unconquerable mind, and freedom's holy flame. *Gray.*

Hail to this festive day, whose light recalls
Fair friendship's votaries to these hallow'd walls.
Freed from the cares of gain, the Forum's strife,
The thousand crosses of laborious life,
Hither our steps long absent friends inclining,
A band of brothers round the altar joining,
While grateful transports in each bosom burn,
Auspicious day, we greet thy glad return.
To joys refin'd thy laughing hours give birth,
To chasten'd wit, gay hope, and temporate mirth,
And all that Virtue's cheerful sway allows,
And all that Science's liberal hand bestows.
Nor does the present bound their magick power;
Sooth'd recollection to the mind portrays,
As pencil'd tints preserve the fading flower,
The faded pleasures of departed days.
Rich with the mellow hues its rays impart,
They glow with primal influence on the heart.

Though not a stranger now his fear avows,
Nor first the Muses' fillets bind my brows,
Yet with a stranger's step, a stranger's awe,
Towards the long unwonted springs I draw.

Ver. 19.—Neque enim Aonium nemus advena lustro
Nec mea nunc primis albescunt tempora vittis. *Stat.*

Perennial honours that their banks adorn,
By others cull'd, have hail'd this festal morn:
For these bright wreaths that other years have grac'd,
Call'd forth by genius and matur'd by taste,
Accept the humble offering I bestow
Of flowers that wither in the day they blow.

To chase the gloomy shadows that annoy
The stagnant mind and all its powers destroy,
Wake genius' force, and prompt its boldest aim,
What power the proud prerogative can claim?
In forms of light the enchantress Hope in vain
Arrays each brighter image of the brain;
Entwines the laurel with the Queen of flowers,
The emblematick wreath of future hours:
E'en while her fair creations charm the eye,
In disappointment dark they fade and die.
Does Reason's voice to excellence inspire,
And the warm breast with love of glory fire?
Experience sad attests the truth severe,
Doubt urges doubt and fear succeeds to fear,
Cold prudence hence with leaden sceptre sways,
And exil'd feeling silently obeys.
Enthusiasm pure, indignant of control,
The joy, and health, and vigour of the soul,
To this high province vindicates its claim,
Etherial guardian of the paths of fame.
Man but for this no generous deed would dare,
The child of weakness and the prey of care;
His name, no charm to rouse, no power to save,
Lost with his bones, would moulder in the grave.
This bids the hero grace the "*storied urn;*"
The poet's song with deeds of glory burn;
The patriot sage foul slander disregard;
The true philanthropist disdain reward.

The kindling power, where'er it rears its throne,
Infuses joys to all beside unknown;
In souls that nature's nobler gifts disclose
Like Vesta's fire imperishably glows.
For nature, govern'd still by equal laws,
Bestows not blessings blindly without cause;
Not to the owl is given the eagle's eye,
That hails the splendour of the noontide sky.

The varied charms of nature's changeful face
The enthusiast's eyes with livelier interest trace.
Their tribute of delight the seasons bring:
The fragrance, bloom, and musick of the spring,
The vegetable gold of summer's sheaves,
The motley colours of the autumnal leaves,
E'en the wild storms that own old winter's sway
Sublimest pleasures to his soul convey.

Oft far remote from Commerce's crowded mart,
Wandering where nature scorns the guise of art,
Skirted by hills that fade along the sky,
Unbidden prospects greet his ravished eye,
With potent spell his straying steps detain,
While fancy, roving o'er the fair domain,
The lasting image to reflection dear
On memory's tablet writes with rapture's tear.

If nature's forms inanimate impart
Such vivid pleasures to the Enthusiast's heart,
How strong her power where life and beauty join,
And in her "most replenished" work combine!
That impulse sweet on every heart imprest,
The master passion of the human breast,
When softer thoughts disturb the living snows,
And beauty's eye yet more bewitching glows,
Who has not felt? Exists the savage soul,
But owns and blesses her benign control?
Though over all the sweet enchantment steals,
New hopes infuses and new joys reveals,
Enthusiasm's heightening power on Love display
The ancient legend and the pastoral lay.
Of Fancy's hall the most delightful court,
Here Fiction with the Muses loves to sport;
The days of chivalry the mind entrance,
And all the wonders of the old romance.
Hence too Arcadia's shades the heart engage,
And the pure pleasures of the golden age.

From walks that Fiction's fairy footsteps grace
We turn, Enthusiasm's power on life to trace.
The social virtues, from its glow benign,
With stronger warmth and brighter lustre shine.
Philanthropy, with active force endued,
Pursues its thousand purposes of good.
Not the vagary of the sophist train,
A cold inactive phantom of the brain,
But that which Christian principles impart,
Warm as the ruddy current of the heart,
That seeks where'er its influence may be spread,
To clothe the naked, give the hungry bread.
In every bosom though a grateful guest,
Its loveliest mansion is the female breast.
If joyful seraphs wake their harps of gold,
When one reclaim'd attains the heavenly fold,

Ver. 73.—N' avez vous pas souvent, aux lieux infrequentes,
Rencontre tout a coup ces aspects enchantes
Qui suspendent vos pas, dont l'image cherie
Vous jette dans un douce et longue reverie. *De Lille.*

Ver. 84.—The most replenished sweet work of nature,
That from the prime creation, e'er she form'd, *Shak.*

Ver. 115.—There is joy in the presence of the angels of God over one sinner that repenteth. *St. Luke.*

What bliss divine, what blessings must attend
The fostering kindness of the Orphans' friend,
That spreads to victims else of sin and strife
The calm asylum of domestick life.

To Howard's worth we bow; whose toilsome days
Claim the just tribute of immortal praise.
To climes remote his noble ardour led,
Where want and sickness bow'd the languid head;
His soothing voice dispell'd the gloom of grief;
His skilful hand afforded kind relief;
From sorrow's couch he bade the sufferer rise,
Breathe the pure air and hail the genial skies;
Gave to the wasted form its wonted grace,
Health to the frame and beauty to the face.

Enthusiasm, with philanthropy combin'd,
Inspires sublimest courage in the mind.
This Pliny led, in ancient days, when first
The burning torrent from Vesuvius burst,
When the strong earthquake clave the groaning plain,
And heav'd the billows of the frighted main,
When burning rocks swift through the air were driven,
And the loud thunder shook the vault of heaven,
While darkness brooded o'er the fated land,
To guide his galley to the crowded strand.
Alas, he sunk! But, while the mountain towers
Above the level of the neighbouring shores,
His name shall still be reverenc'd by the just,
And living laurel deck his honour'd bust.

But lo! a holy band burst on the sight,
Robed in the radiance of celestial light;
The conqueror's palm their better hands sustain,
The badge of triumph o'er the fiery pain;
Unfading crowns around their temples shine,
The martyr champions of truth divine.
Their matchless zeal and constancy attest
Enthusiasm's influence on the faithful breast.
Though England's poet with indignant breath
Reproves the cold narrator of their death,
Far other than the historian's frail record,
Eternal meeds the suffering saints reward,
Ambrosial garlands that all sorrows flee,
The healing leaves of life's immortal tree.

Though higher scenes Enthusiasm's powers swell,
Its cheering lustre gilds the scholars cell.
Neglect nor want his generous ardour damp,
He courts coy Science by the midnight lamp.
Then, while his eye the glowing page explores,
And classick learning spreads its richest stores,
Sages and bards the studious spell shall raise,
The venerable sons of ancient days;

Ver. 153.—See the Task, Book V.

Or, by earth's narrow limits unconfin'd,
To other worlds transport the raptur'd mind.
His pages, hence with inspiration fraught,
Give force to virtue, energy to thought,
Aid slighted truth in falsehood's darksome strife,
And mark with light the varied shades of life.
Such is Enthusiasm's deep entrancing power
O'er his calm mind at Science's hallow'd hour;
But when through barren wilds remote he roams,
From social joys and hospitable domes,
Her austere front where savage nature rears,
And in her rudest majesty appears,
The mountain forests gloom perpetual keep,
And the hoarse torrent thunders from the steep,
His thoughts sublime in awful grandeur roll,
And all the poet rushes on his soul,
A voice mysterious breathes in every sound,
And shadowy forms gleam through the glooms around.

Such joys Enthusiam to the scholar yields;
Nor less its force in senates or in fields.
By genius rais'd above the fawning tribe,
Its favour'd children empire's fate prescribe.
In the strong sense of native worth too proud
To flatter passion, or to court the crowd,
Their manly hearts with love of country glow,
And independence frowns upon their brow.
When dark corruption publick virtue stains,
And spreads its poison through the nation's veins,
Though no red comet, blazing from afar,
Portend destruction, pestilence and war,
Their warning voice awakes the slumbering state,
Proclaims the danger, and averts the fate.
So when in Gaul the lawless phrenzy reign'd,
The palace plunder'd and the church profan'd,
Through neighbouring states its baneful influence spread,
And o'er each mind its fascination shed,
While from deluded thousands paeans rose,
Burke nobly dar'd the danger to expose,
Strip the false angel of his borrow'd guise,
And point the *Spectre* to their straining eyes.
Nor less applause that statesman firm commands,
Who freed his country from delusion's bands,
Explor'd the mazy labyrinth of deceit,
And drag'd to open light the hidden cheat;
Although by alien flatterers upborne,
The chief of party meets a nation's scorn.
Now fall less frequent on the insulted ear
The pompous address and the rabble's cheer;
The present age, ere yet he finds the tomb,
Anticipates impartial history's doom.

Ver. 206.—See No. I. of Letters on a Regicide peace.

What lasting honours on their names await,
The patriot rulers of our native state;
Like the bold barons of our mother land,
Despotick power undaunted they withstand;
Their guardian care, though faction lawless range,
New-England's birthright shall secure from change.

When nations struggle in defence of right,
Enthusiam strong displays its giant might.
Its power of old the Grecian annals tell,
Where Athens conquer'd or the Spartan fell;
And later days confess its flame sublime,
That gilds the current of descending time.
So when Iberia's sons indignant rose,
Oppression's thronging legions to oppose,
When usurpation seizing on the crown,
Despoil'd their monarch's honours and their own,
What gallant deeds the patriot passion wrought,
Where Saragossa's band immortal fought.
In martial state while her fam'd bulwarks frown,
And emulate the days of old renown,
Its fairest rays consenting glory throws
In dazzling splendour round her chieftain's brows.
But soon, by strong calamity distrest,
The iron sceptre of Napoleon prest
The unconquer'd few. All hope of succour lost,
The British banner seeks the guarded coast:
The foe repuls'd, while Victory o'er him bends,
Accomplished Moore his life of honour ends.
Each ray of hope now sinks in deep despair—
Whence swells the shout that rends the ambient air?
Its thundering sound the tyrant's ear appals,
His conquering myriads from their prey recalls.
The patriot prince, by veteran hosts ador'd,
With arm unshackled draws the avenging sword:
Reviving Austria leads her long array
To die or conquer on the battle day.
To crush reviving Austria, advance
The conquering legions of imperial France.
Shrouded in sulphurous clouds the armies close,
And equal valour, equal fury glows.
Dark rolling Danube! by thy blood-stain'd wave
Though every age has heard the battle rave,
Though northern hordes here rais'd the savage yell,
And here in blood the Turkish crescent fell,
No rival fight thine annals can display
To that which mark'd this memorable day.
The struggling hosts in closer conflict reel,
And chiefs illustrious sink beneath the steel.

Ver. 219.—"Nolumus leges Angliae mutari,"
Ver. 226.—Battles of Thermopylae and Marathon.
Ver. 262.—The Battle of Asperne.

The Austrian shouts victorious fill the skies,
Th' imperial eagle blenches, falters, flies.
The trumpet's voice exults in loudest strains
And prostrate nations struggle in their chains.

Thou setting sun, whose rays serenely bright,
With crimson tinge the sinking clouds of fight,
Yet shalt thou see oppression's conquest cease,
And rescued Europe bless thy beams in peace.
But if the carnage of yon reeking plain,
A hecatomb to freedom, must be vain,
Through every age, while lasts thy central flame,
The world shall hail the blameless victor's name.

O may that Power, in whose supreme dispose
Lie all events, whose eye the future knows,
Command destruction's banners to be furl'd,
And with his mercy heal a warring world.

Enthusiasm mark'd amid the patriot host
His country's father, human nature's boast;
In darkest hours his confidence supplied,
And "*flam'd amazement*" on the Del'ware's side.
Here from dismay the dawn of hope arose,
And Freedom triumph'd o'er her giant foes.
Illustrious shade! could ever grief molest
The sacred mansions of eternal rest,
How must thy soul have felt the pang severe,
And from thine eye have burst th' indignant tear,
When faction sought, regardless of her groan,
To chain thy country to the conqueror's throne.
Yet as thy genius, lent erewhile to earth,
Gave all our fairest institutions birth,
So may'st thou shield them as their foes increase,
The guardian angel of thy country's peace!

THE BOSTON REVIEW,

FOR

OCTOBER, 1809.

Librum tuum legi, et quam diligentissime potui annotavi, quae commutanda, quae eximenda, arbitrarer. Nam ego dicere verum assuevi. Neque ulli patientius reprehenduntur, quam qui maxime laudari merentur. PLIN.

ART. 11.

"*A Compendious Dictionary of the English Language. In which five thousand words are added to the number found in the best English compends; the Orthography is, in some instances, corrected; the Pronunciation marked by an accent or other suitable direction; and the definitions of many words amended and improved. To which are added for the benefit of the merchant, the student and the traveller.* I. *Tables of the moneys of most of the commercial nations in the world, with the value expressed in sterling and cents.* II. *Tables of weights and measures, ancient and modern, with the proportion between the several weights used in the principal cities of Europe.* III. *The divisions of time among the Jews, Greeks and Romans, with a table exhibiting the Roman manner of dating.* IV. *An official list of the post-offices in the United States, with the states and counties in which they are respectively situated, and the distance of each from the seat of government.* V. *The number of inhabitants in the United States, with the amount of exports.* VI. *New and interesting chronological tables of remarkable events and discoveries. By Noah Webster, esq. From Sidney's press. For Hudson and Goodwin, Book-sellers, Hartford, and Increase Cook & Co. Book-sellers, New-Haven,* 1806." pp. 408. 12mo.

WE have heretofore devoted so large a portion of our Review to the etymological labours of Mr. Webster, that the publick will never accuse us of neglecting him. At the time of writing the remarks on his "Letter to Dr. Ramsay," and on his Grammar we had not seen the Dictionary at present before us; and we might now pass over its merits without examination, as it is only a specimen of what is to come, were we not desirous that Mr. Webster should review some of his principles and many of his examples, and fearful that the opus magnum of philology, with

which our language is threatened, unless materially altered from the present work, may confound our unsuspecting fellow citizens by the influence of great physical weight, as a giant is always respected by pigmies. The bulk of Ajax terrified the whole host of Troy.

> Τρωας δε τρομος αινος υπηλυθε γυια εκαστον,
> Εκτορι τ'αυτω θυμος ενι στηθεσσι ποτασσεν.
>
> IL. VII. 215.
>
> All Troy stood trembling at the mighty man:
> Ev'n Hector paus'd.

What simple reader therefore can be expected to withstand the authority of a folio?

The periodical sittings of a learned society are, it is said, devoted to the pages of Mr. Webster's expected work, but the principles of it, we presume, may be found in the duodecimo under review. The English language is not indeed to be corrupted by a single writer, or undermined by a whole fraternity. It will continue in its present state as long as the rock-rooted seat of our forefathers is venerable for genius, learning, arts, liberty, religion and law, and until these are forgotten by their descendants. But a temporary departure from the standard may be produced in a small part of our country by men, whose justification of the vulgar will procure them adherents, and whose pride will be engaged to extol their exertions, since they have so long digged in the rubbish of antiquity, that every thing discovered is thought to be a treasure. In fifty, or perhaps a hundred of our village schools this Compendious Dictionary of Mr. Webster is insinuating suspicions of the definitions of Johnson, justifying ridiculous violations of grammar, and spreading hurtful innovations in orthography.

The preface of twenty three pages contains a full exposition of Mr. Webster's principles. We shall therefore give it most of our attention, since the publick cannot be surprised at our confession, that we have not compared every word, or every fiftieth word in this book with the same in Johnson.

We first find some remarks on the improper definitions and grammatical distribution of certain words by Johnson and Lowth, arising from their ignorance of the Saxon, on some of which we made comments in our review of the "Grammar."

Mr. Webster's researches will hardly tend to make our syntax more simple. He quarrels with the usual explication of one of our most frequent forms of speech in this way:

> "Says Lowth, "the prepositions *to* and *for* are often understood, chiefly before the pronoun, as give *me* the book; get *me* some paper, "that is, *to me, for me.*" But in truth these expressions contain the true dative case of the Saxon; *me* is in the dative, like the latin *mihi*, and no preposition was ever used before the pronoun in these and the like phrases."

Yet Mr. W. in his "Grammar" allows our language but two cases, the nominative and possessive. We do not need a dative,

either Saxon or English. Our transitive verb has an object, and its object is one. If there be an adjunct in the same sentence, it must be governed by something else. In the phrases, give *him* the book, get *me* the paper, the objects of the verbs are evident enough; and why should a new case be introduced to explain the relations of the pronouns? By changing their place in the sentence, the propriety of Dr. Lowth's principle becomes as striking as its simplicity, give the book *to* him, get the paper *for* me. The dative vanishes, and the preposition succeeds.

In the next paragraph our language is enriched with a *genitive* and an *accusative* case, which we can do very well without.

In the course of these grammatical remarks, Mr. Webster exclaims, sneering at an observation of Dr. Johnson,

"How would the elegant Addison, that pre-eminent writer of unadulterated English, smile, were he to rise from the grave, and see this genuine idiom in the Spectator, stigmatized, by a hypercritical Editor, as bad grammar, and printed in italics!"

But in one year, a little year after this well-deserved compliment to Addison, he seems to have lost all his credit with the philologist of Connecticut, who, in his "Letter to Dr. Ramsay," affirms, that "in the course of thirty years reading, he has not found a single author who appears to have been accurately acquainted with the true import and force of terms in his own language." Vide Anthology, vol. 4. p. 673.

After explaining the corruptions which have sprung from the best of our grammars, composed by men who have not qualified themselves by previous investigation of the original of the English language, Mr. W. gives us a very pleasant note.

"From the censure implied in this remark, I am not myself wholly free, having relied too much on certain modern authorities of eminent literary attainments. Since I have explored the more remote sources of our language, so many mistakes in our present systems of grammar have been detected, that I have declined to alienate the copy right of my own grammar, and shall not consent to a republication of it, until revised and amended.—The grammars of our language, now taught in our seminaries of learning, are rapidly banishing from books, some of its best established and most legitimate idioms."

O that there had never been a grammar of our language! cries Mr. Webster, and many a little urchin, who smarts daily for his stupidity or his indolence, will echo the exclamation.

Next we come to a criticism on some words, of which the meaning was totally misunderstood by Johnson, whose errours have been usually followed by subsequent compilers. Mr. Webster detects such errours with acuteness; but these are chiefly technical words, to learn the precise meaning of which no lexicon will ever be relied on. A legal antiquarian will hardly give him much praise for his correction of the definition of *murder*, whilst he neglects to explain *recreant*; and the mistake of Johnson in *misnomer* will be more tenderly treated by our author, when he compares *defend* in his dictionary with the language of

Blackstone, book 3, p. 296. *Trover* is found in this work, but we are deprived of our action of *detinue*. After all we ought to consider our language without reference to technical words, as much as possible. They must be applied metaphorically, if brought into conversation on polite subjects, and will either be understood from their connexion with other words, or must be studied in the shops appropriated to their use.

.....Quod medicorum est
Promittunt medici.

He that turns over Mr. Webster's leaves for an explanation of the words *bobstay*, *buntline* and *halliards* will not violently condemn the writer for their omission, because he did not "know every rope in the ship."

Another defect in Johnson is thus pointed out:

"But the instances in which Johnson has wholly mistaken the sense of words, are far less numerous than those in which he has failed to explain the appropriate senses of words apparently synonymous Thus *abdicate* and *resign* may, by negligent writers, be used in nearly the same sense. But in strictness, each has a distinct appropriate and technical sense—*abdication* denoting the abandonment of an office or trust without formality, and *resignation*, the voluntary surrender of a commission or office to the constituent.

"*Alleviate*, says Johnson, is to "*make light*, to *ease*, to *soften*." True; but what is its appropriate sense? to what objects does it apply? a ship is *made light* by unloading, and a guinea is *made light* by clipping; but neither of them is *alleviated*. A metal is *softened* by fusion, tho it is not *alleviated*. The appropriate sense of the word is to make lighter or diminish an *evil*, or *burden*, as pain, grief, cares and the like; and a principal use of dictionaries is to mark this particular application of words.

"To exemplify this word, Johnson cites from Harvey the following passage. "The pains taken in the speculative will much *alleviate me* in describing the practical part" Here *alleviate* is used for *relieve*; or the words *my task* ought to have been used insted of *me*. To *alleviate me*, is hardly English; and this is one of a multitude of instances, in which Johnson has cited as an authority what he should have condemned as an error.

Acquire, says Johnson, is "to gain by one's *own labor*, what is *not received from nature*, or *transmitted by inheritance*." Yet Blackstone writes with accuracy that "an heir *acquires an estate by descent*," B. 2. Ch. 14; And a plant *acquires* a green color from the solar rays, which is the work of nature and not of its own labor. Johnson has therefore wholly mistaken the appropriate sense of the word, in deducing it from the *manner* of obtaining, rather than from the *nature* of the thing obtained. *Acquire* is to get or obtain something which becomes *permanent* or *inherent* in the possessor. We *acquire* titles to property, rights, qualities, &c. but the chemist who *obtains* spirit by distillation does not *acquire* it; nor do we *acquire* a book which we borrow.

"This species of imperfection is one of the principal defects in all our dictionaries; it occurs in almost every page, defeating, in a great degree, the object of such works, and contributing to a want of precision which is a blemish in our best authors."

The distinctive use of words, which have *acquired* a new signification by adoption from a foreign language, or by a change from a simple to a metaphorical sense, until the latter becomes most common, is rather to be learned by reading many volumes for many years, than by turning to a dictionary at the moment of

need. No dictionary can ever be what Mr. Webster intends, as we shall shew directly, if his own deficiencies in this respect may be quoted. But we shall first warn the reader of this preface, that Dr. Johnson has an example from Bentley of the word *alleviate*, which will prevent any errour from trusting our old standard. But as to the cause of the uncertain use of words, without referring to many good observations in Locke's Treatise on the Understanding, we may quote from the Doctor an extenuation, which was perhaps written in contemplation of exactly such censure as Mr. Webster's. "The original sense of words is often driven out of use by their metaphorical acceptation, yet must be inserted for the sake of a regular origination. Thus I know not whether *ardour* is used for *material heat*, or whether *flagrant*, in English, ever signifies the same with *burning;* yet such are the primitive ideas of these words, which are therefore set first, though without examples, that the figurative senses may be commodiously deduced." In conformity with Johnson the present work has both of these definitions of *ardour* and *flagrant*, though to explain words in a sense in which they are never used must, on Mr. Webster's principles, mislead the student.

As to the "appropriate sense" of words, we fear Mr. Webster will object to the authority of his own law. He indeed defines "Alleviate, v. t. to ease, lessen, allay; *used of evils;*" but when he comes to *mitigate* he forgets his rule, and writes thus: "Mitigate, v. t. to alleviate, lessen, ease." But "to what objects does it apply?" An ass may be *eased* of his load, though he is not *mitigated*. A miser's wealth will be *lessened*, but not *mitigated* by his heir. Again, Mr. Webster defines "Salubrious, a. wholesome, healthful, salutary." We say *wholesome* food, *healthful* children, *salutary* example; but the "appropriate sense" of *salubrious* would prevent any well-read scholar from using it in either of those combinations. Salubrious is applied only, we think, to air or water. *Lickerish* is here defined *nice*, *delicate*, but we are not cautioned, that it is only taken in malam partem. *Combination* means, we are told, *an association;* but it would be inconsistent with the settled propriety of speech to say "a *combination* for the diffusion of religious knowledge." Again, Dr. Johnson declares *addict* to be used commonly in a bad sense; but Mr. Webster is satisfied with teaching the learner of our language, "Addict, v. t. to devote, dedicate, give up, apply." Almost every reader knows, that a man is said to be *devoted* to piety, but *addicted* to vice; he may *dedicate* himself to heaven, or be *addicted* to bad company. We shall not mention any more examples, in which Mr. Webster has failed to mark the "appropriate sense" of words; nor have we inserted these for the purpose of shewing the uselessness of his Dictionary more than others, in this respect. Some of these very words are, indeed, thus distinguished by Johnson, and perhaps some hundred others, had we leisure to look for them, might be found better explained by the English than by the American lexicographer, although the American

had the opportunity of copying what he chose. We do not expect so much from Mr. Webster, as he has censured Johnson for not attaining; and although we would not deter him from attempting more than he can perform, we hope his own ill success will teach him not to exult over the miscarriages of others.

Over the ORTHOGRAPHY of our language Mr. Webster, in his twenty years warfare, has triumphed more frequently than the many millions who have written it for nearly a century and a half. If we may recur to his former heresies, we should declare him the wildest innovator of an age of revolutions; but we feel some pleasure in informing the publick that he has abjured many of his first errours. Still his plan is injudicious and even impracticable; for who will follow him who declares that nobody should be followed, who forbids us to walk as the countless majority of our predecessors have walked? He says, that the orthography of our words ought not to be settled; but lest our readers should think we have mistaken his meaning, we will quote his words.

"The unavoidable consequence then of fixing the orthography of a living language, is to destroy the use of the alphabet. This effect has, in a degree, already taken place in our language; and letters, the most useful invention that ever blessed mankind, have lost and continue to lose a part of their value, by no longer being the representatives of the sounds originally annexed to them. Strange as it may seem, the fact is undeniable, that the present doctrin that no change must be made in writing words, is destroying the benefits of an alphabet, and reducing our language to the barbarism of Chinese characters insted of letters."

He would not, however, overturn the whole spelling of our language in an instant, but concedes that

"No great changes should ever be made at once, nor should any change be made which violates established principles, creates great inconvenience, or obliterates the radicals of the language. But gradual changes to accommodate the written to the spoken language, when they occasion none of these evils, and especially when they purify words from corruptions, improve the regular analogies of a language and illustrate etymology, are not only proper, but indispensable."

Yet immediately after this our author complains of the corrupt spelling of many words, and wishes to change it, in order to exhibit more perfectly their etymological deduction. But after such a change, shall we be permitted to change again, if the pronunciation varies? or shall we be confined within the limits of what we inherit from our Saxon ancestors? If we obey etymology, the spelling becomes immutable, for who can deny his own father? But who can predict the wars that will ensue between orthography and pronunciation? Let us hope that in those days of confusion, a second Webster will arise to control the chaos and restore to order the jarring atoms of lexicography. But our readers shall judge for themselves.

"From this error, [of the fixed orthography of our language] or perhaps from a total inattention to the history of our language, has originated another mistake which now governs public opinion on this subject; this is, that the pre-

sent state of our orthography exhibits the true etymology of words, and that every alteration would tend to obscure it. There are some classes of words of which this is true; but let it be noted that no small part of the anomalies in the spelling of words, are egregious corruptions of the primitive orthography. Thus the present orthography of leather, feather, weather, stead, wealth, mould, son, ton, wonder, worship, thirst, &c. is corrupt; having been vitiated during the dark ages of English literature, under the Norman princes. The true orthography from the first Saxon writings to the 12th century, was lether, fether, wether, sted or stede, welga, mold, suna, tunna, wundor, wurthscipe, thurst.

"*Broad*, was written *brade*, *brede*, and *braed*. We have preserved the first in the adjective *broad*, but the pronunciation of the noun *bredth* we take from the second, and the orthography most absurdly from the last.

"*Tongue*, was in Saxon written tung, tonge or tunga, which we pronounce correctly tung, omitting the last letter as in other Saxon words, and yet we write the word most barbarously *tongue*. *Launch* from *lance*, is a corruption introduced at a very early period, with *daunce* for *dance*, *auncient* for *ancient*, *maister* for *master*, *plaister* for *plaster*, and numerous similar corruptions which mark the barbarism which succeeded the Norman conquest.

"*Heinous* from the French *haine*, which is correctly pronounced *hainous* as it was formerly written, is such a palpable error that no lexicographer can be justified in giving it his sanction.

"*Though* is also a vitious orthography; *tho* being much nearer to the original word.

"*Drought* and *height* are corruptions of *drugothe*, *heatho*; which the Saxons formed from *dryg* and *heh* or *heah*, *dry* and *high*, by adding the termination *th* as in *length* from *leng*, *strength* from *streng*, and as we form *truth* from *true*, *width* from *wide*, *warmth* from *warm*. The Saxon termination *th* is universally preserved in the popular pronunciation of this country; and so far is it from being an error or corruption, that it is the very essence of the nouns, drouth and highth. Men therefore who use this pronunciation, tho chargeable with "a zeal for analogy," as Johnson observes of Milton, and tho they may not imitate Garrick as Walker does, will still have the honor to be correct, and to preserve the purity of the original orthography. They will further have the honor of conforming to what is in fact the national pronunciation, and has been, from the earliest records of our language. *Height* is an innovation comparatively modern; and *drought* is the Belgic dialect of the Teutonic; but neither of these words existed in the Saxon, the parent of our language."

Through is not mentioned in this black catalogue, but we presume Mr. Webster wishes us to write it, as Mr. Joel Barlow does, *thro*. Augustus, to be sure, the emperour with unlimited power, was unable to introduce one word into the Latin vocabulary; but the mere spelling of a single monosyllable in the English language may surely be changed by the united influence of a poet and a lexicographer. The enemies of reform may indeed say, that the word will not admit of composition in its new form. *Throughout* would look awkwardly, and might lead to mistake in pronunciation, if its middle letters *ugh* were expunged.

"The use of *k* in the end of words after *c*" is next reprobated; but the argument goes precisely as well to show that we ought to write *blac*, *rac*, *chec*, *pec*, *bric*, *kic*, *knoc*, *coc*, *buc*, *struc*, &c. through the whole family.

Mr. Webster forbids the use of *u* in *candour*, *honour*, *favour*, &c. and of *e* final in *opposite*, *exquisite*, *determine*, *medicine*, &c. and hopes, but not very confidently, that the day will come, when

we may show our veneration for etymology by the expulsion of *b* from *doubt* and *debt*, and of *e* from *vineyard*. Surely, we shall not be charged with harshness, if we say these are idle speculations, inopes rerum, nugaeque canorae. The spelling of *heinous* is to be changed, because it comes from the French *haine*, *haineux*. Mr. Webster says it was spelt *hainous*, "till within an age." Vide his letter in the Anthology. Now this must mean that such was the common and authorized spelling, or it is trifling with us to bring it forward. We next desire to know the meaning of the word, *age*, as used by Mr. Webster. He could not be so disingenuous as to employ it, like the Latin seculum, to express a century or hundred years, because this sense is not justified by our good authors. But it will be generally understood to refer to a succession or generation of men, usually computed about thirty years; and therefore we boldly assert, that the observation is erroneous. We agree with Mr. Webster in spelling *cigar;* and rejoice that in his letter he finds so near a connexion between *melancholy* and *molasses*.

In the greatest part of the orthography of Johnson, the world has indeed, as Mr. Webster laments, implicitly followed him without a wish for independence; and in the two classes of words, from which *u* and *k* have been expelled by many, we hope his supremacy will once more be established. But with the exception of those two changes, the authority of Johnson has fixed the standard of spelling to the whole community who write English; and it has been even more conclusive than his definitions. Yet if we were put to the question, we might confess, that *sceptick* would be more agreeable than *skeptick;* and that one or even two but, we dare not say more, words might change their orthography for the better.

After all, he who is fatigued, as we fear many of our readers are by this time, with speculations on this subject, to which

> "The spider's most attenuated thread
> Is cord,"

will be refreshed and contented with the remarks of Johnson. "There have been many schemes offered for the emendation and settlement of our orthography, which, like that of other nations, being formed by chance, or according to the fancy of the earliest writers in rude ages, was at first very various and uncertain, and is yet sufficiently irregular. Of these reformers some have endeavoured to accommodate orthography better to the pronunciation, without considering that this is to measure by a shadow, to take that for a model or standard which is changing while they apply it. Others, less absurdly indeed, but with equal unlikelihood of success, have endeavoured to proportion the number of letters to that of sounds, that every sound may have its own character, and every character a single sound. Such would be the orthography of a new language to be formed by a synod of grammarians upon principles of science. But who can hope to pre-

vail on nations to change their practice, and make all their old books useless? or what advantage would a new orthography procure equivalent to the confusion and perplexity of such an alteration."

PRONUNCIATION affords Mr. Webster much room for exhibiting his admiration of the vulgar. The subject cannot here be treated of with advantage, on many accounts, chiefly because it would exclude what we think of greater consequence. Walker's dictionary seems to us best calculated to teach pronunciation; yet it should not, for that purpose, be so confidently followed as the orthography or definitions of Johnson. Yet we cannot wholly pass over the peculiar notions of our author. "*Angel* and *ancient* the English pronounce *anegel*, *anecient*, contrary to every good principle." "In these and many other words, the pronunciation in this country is more correct than that of the English; and it would be reprehensible servility in us to relinquish a correct practice and adopt an English corruption." Thus far Mr. Webster; but surely his "ears were dull of hearing" before he wrote thus. The soft sound of the first syllable in each of those words is almost universal among our country-people, whom he thinks the best masters of pronunciation, and school-boys only have introduced the new one that pleases the reformer. We therefore need no caution against relinquishing correctness and adopting corruption. But we shall give our readers an extract, to show the illumination that may be expected on this branch of philology.

"Real improvements in pronunciation arise from a popular tendency to abridge words which are of difficult pronunciation; to soften or reject harsh letters and syllables; and to give to letters and syllables such sounds, and to words such a disposition of accent, as best suit the organs of utterance and of hearing. Any alteration in pronunciation which is not recommended by these advantages, will never become general.

"Men who offer their court and stage refinements for adoption, should contemplate the insuperable difficulty of changing established national practice. Two instances, of a multitude which are within my knowledge, will exhibit this difficulty in its true light.—The Saxon preterit tense of the verb *come*, was the same as the present tense, *come*. *Came* is a modern word, introduced long after the conquest, but for some centuries, has been constantly used in books. Yet this manner of writing the word, and even its use in the vulgar translation of the bible, which our people read or hear every week or every day, have never brought the word into common use, nor made the least impression on popular practice. Nineteen twentieths of our nation still use the primitive word *come*, as the preterit of the verb, pronouncing the word as it was written and pronounced in the days of Alfred. And where is the critic who can impeach the practice?

"Another fact is witnessed in the word *ask*, which our common people pronounce *aks*. The latter is the true pronunciation of the original word; the Saxon verb being written *acsian* or *axian*. The transposition of letters which gives the present orthography and pronunciation is a modern innovation of writers; but it has not changed the primitive pronunciation among the body of our people, and it is doubtful whether a complete change can ever be effected.

"Facts of this sort refute the idle visions of the theorist, and should appall the courage of the innovator."

What "critick can impeach the practice?" Who will waste words in arguing with such perversity? Of such a man Horace would despair, and say

Nescio an Anticyram ratio illi destinet omnem.

But ETYMOLOGY is the field, in which the American lexicographer revels, like a happy spirit in the paradise of Mahomet. "His headstrong riot hath no curb." Etymology is, however, a guide to be followed with much caution; and he that observes the wild aberrations of Junius in pursuit of etymons, of which the preface to Johnson's dictionary affords laughable specimens, will be more solicitious to ascertain the force of words in our living language from its standard authors than to ransack all the tombs of our Celtick ancestors.

This branch of the subject ought not, however, to be undervalued; especially as it is likely to be laboured with the most success. We may allow Mr. Webster the triumph of proving Dr. Johnson to be wrong in his derivation of *comptrolier*, and even, though with no little hesitation, in that of *island* and *acre*; yet we shall most assuredly continue in the old orthography of the two latter, and respect that of the former too much to let it willingly pass out of remembrance. Such, it will be said, are the charms of ancient errour! From this part of his inquiries the publick expect much; and Mr. Webster will be pardoned for attributing greater value to his discoveries than most of his readers, and for desiring to introduce that mode of spelling some words, which he may prove to be more consistent with their pedigree than the present. He will be always assiduous, though his labour will not always be successful; very often ingenious, though subtilty may very often lead him astray; frequently plausible, though what is specious will frequently be false; and sometimes convincing, for every man by devotion to a single pursuit may produce some improvement in practice and some extension of science. Our censure on some parts of the present work may not have the effect desired, of changing some of his opinions; but we shall look with some impatience for the promised dictionary, and hope he will neither be discouraged by difficulties nor deterred by expense. Yet we shall boldly resist innovation in every shape, from the humble alteration of a letter in spelling to the higher offence of introducing counterfeit words into the currency of language, whether of our own manufacture, or imported from abroad.

Mr. Webster has added, he assures us, to Entick's list of words, "*which is the most complete*" "about FIVE THOUSAND others." What a fund has our language acquired! of words not found in any former vocabulary five thousand,

Thick as autumnal leaves that strew the brooks
In Vallambrosa.

Our admiration would never have allowed us to go two pages further for a solution of this unexampled appearance of affluence suddenly acquired. We should have sat, fixed to our chairs, like the unhappy companions of Willoughby in his voyage to the north pole :

> In these fell regions, in Arzina caught,
> And to the stony deep his idle ship
> Immediate seal'd, he, with his hapless crew,
> Each full exerted at his several task,
> Froze into statues ; to the cordage glued
> The sailor, and the pilot to the helm.

But we were soon relieved by finding the origin of this host of new levies, that are drafted into the service.

The terms of those arts and sciences, which have been much enlarged, or, in some sense, newly discovered, as mineralogy, chemistry, botany, vaccination, &c. afford Mr. Webster a considerable part of his additions. His observations on the unsettled orthography of these words are judicious ; but we have not room to extract them, nor to offer our remarks on the change of some of the terms by giving them English terminations, which we do not approve. The great swelling of his list is, however, chiefly caused by his use of a license, assumed with greater or less modesty by all lexicographers, but by Mr. W. with no modesty at all.

"Adjectives, formed from names of places and persons, I have ventured to introduce, without the authority of any precedent ; for I see no good reason why they should be omitted. *Newtonian*, *Athenian*, *Lybian*, *Parisian*, are words in constant use ; and even when the name is foreign, the adjective is formed according to English analogies, and is really an English word. Besides, many words of this sort, really require explanation, as in cases where the original name is no longer used or generally known—instances of which we have in *Balearic*, *Adriatic*, *Belgic*, *Belgian*, and *Ligurian*. In all cases, the orthography and pronunciation require that they should have a place in dictionaries, for the use of those who are learning the language."

We confess, we have not examined every word of this class, nor have we marked all the omissions. So many, however, are inserted, and so many omitted, the latter being perhaps five times more numerous than the former, that we hope the plan will be changed. We will notice some of the omissions, and if it appear that the book will be increased in price more than utility by their insertion, we hope the more favoured names will be compelled to recede. *Boston*, *New York and Philadelphia*, with the adjectives derived from them are mentioned, and, we believe, no other cities or towns in our country. " *Kentucky*, a state and a river on the south of the Ohio," is found in this compend ; but *Ohio*, which is the name of another state, and of a much larger river, is not inserted. Honourable mention is made of " *Cumberland*, a river and mountain," &c. for which not one in ten thousand of the readers of English cares a farthing ; but *Hudson*, the most important river, in some respects, in America, is left unnamed to

assert its own merit. Mr. Webster ought to be informed that we shall never turn to his dictionary as a gazetteer, any more than we should consult a gazetteer to learn the definition or syntax of any common word. Who does not observe, that of gentilitial names and adjectives of similar formation there can be no end? Mr. Webster admits *Cartesian*, *Ciceronian*, *Jennerian*, *Saracenic*, *Icelandic*, *Newtonian*, and *Sandemanian*; but the adjectives of as frequent use, *Johnsonian*, *Hesperian*, *Bakerian*, *Virgilian*, *Horatian*, *Dudleian*, *Addisonian*, *Vinerian*, *Amharick*, *Chesterfieldian*, *Priestleian*, *Quixotick*, *Websterian*, and thousands more are omitted, of which, should they rise up before him in a body, he might well exclaim with Macbeth, "What! will the line last to the crack of doom?" Petty ingenuity is employed to multiply them even by the aid of another language; so that we have Brownian and *Brunonian*. Every wrong-headed religionist makes us a new adjective, as well as a new sect, if he is either able to write, or lucky enough to be written about. That the insertion in our dictionaries of party names in religion or politicks will be of little use to the republick of letters, is the natural conclusion from Mr. Webster's ill success in the explanation of the names of two leading divisions in the Christian church. "Arminian, *n.* one who denies predestination, and holds to free will, and universal redemption." To the justice of this we have nothing to object, but its brevity is necessarily unsatisfactory. "Calvinism, *n.* the doctrins held by Calvin." "Calvinist, *n.* a follower, &c. of Calvin." What satisfaction does this afford? Yet this is the strict definition of those terms, and *Arminian* should have had a similar explanation. No information is acquired from the explication of the terms *Arian* and *Socinian* in this book; but its imperfection might lead the reader to confound them. But knowledge on those subjects is to be sought in an Encyclopaedia, and not in a dictionary. Johnson's rule is the limit of practicable utility.

We shall, in justice to Mr. Webster, extract the concluding paragraphs of his preface.

"With these extensive views of this subject, have I entered upon the plan of compiling, for my fellow citizens, a dictionary, which shall exhibit a far more correct state of the language than any work of this kind. In the mean time, this compend is offered to the public, as a convenient manual. No person acquainted with the difficulties attending such a compilation, will flatter himself or the public, that any thing like perfection is within the compass of one man's abilities. Nothing like this is here promised. All that I have attempted, and all that I can believe to be executed, is a dictionary with considerable improvements; a work required by the advanced and advancing state of science and arts. The dictionaries of a living language must be revised every half century, or must necessarily be erroneous and imperfect.

"I am not unapprized of the objections which have been made to this design, even by good men and sincere patriots. But it will readily occur to a candid mind, that a person, who has never turned his attention to this subject, may entertain views of it very different from those of a man who has directed his investigations to it for some years, and not satisfied with mo-

dern criticisms, has mounted to higher sources of knowledge. Candid men however will not differ much on the subject, when they have the advantage of the same evidence; and that the great body of my fellow citizens are of this character, is beyond a question.

"From a different class of men, if such are to be found, whose criticisms would sink the literature of this country, even lower than the distorted representations of foreign reviewers; whose veneration for trans-atlantic authors leads them to hold American writers in unmerited contempt; from such men I neither expect nor solicit favor. Men who take pains to find and to exhibit to the world, proofs of our national inferiority in talents and acquirements, are certainly not destined to decide the ultimate fate of this performance.

"However arduous the task, and however feeble my powers of body and mind, a thorough conviction of the necessity and importance of the undertaking, has overcome my fears and objections, and determined me to make one effort to dissolve the charm of veneration for foreign authorities which facinates the mind of men in this country, and holds them in the chains of illusion. In the investigation of this subject, great labor is to be sustained, and numerous difficulties encountered; but with a humble dependence on Divine favor, for the preservation of my life and health, I shall prosecute the work with diligence, and execute it with a fidelity suited to its importance.

On this preface we might have been more minute in our criticism, and could have enumerated many more examples in confirmation of our remarks. We believe, however, our readers will be fatigued, if not convinced. We have, at every step, found Mr. Webster in pursuit of some novelty inconsistent with the settled grammar and orthography of our language, or carrying his correct principles too far to be useful. We are completely satisfied, that he must change many more of his original views before his work will be worth relying upon; and we believe that diffidence of the value of his own discoveries and a decent estimation of the knowledge of his predecessors is more necessary to his success, than the most laborious researches in etymology. The English language is to be learned from the authors since the middle of the reign of Elizabeth, who have made it immortal. From that period the authority of each writer, supposing his learning and taste to be equal to that of any one of his predecessors, constantly and almost regularly increases, till we come down to about the period of the accession of George II. Since that time it is unnecessary to say how it has been debased, or how it has been improved; for he who inquires about its general character, and has not leisure to peruse hundreds of volumes for information, will probably never attain his object without confidence in Johnson. Our American philologist ought not to be flattered into the hope that his work will succeed to the place, which his predecessor has so long held. His friends know less of the subject perhaps than he does, and encourage him in vain with the expectation of becoming paramount in the realms of language. To resist the temptation of vanity, which will make him ridiculous, and the promises of renown, which will be delusive, he should adopt the modesty of Lycidas:

.....Me quoque dicunt
Vatem pastores ; sed non ego credulus illis.

For, we fear, that otherwise the criticks of our mother country and the next generation of our own would quote for him the remaining lines:

Nam neque adhuc Vario videor, nec dicere Cinnâ
Digna, sed argutos inter strepere anser olores.

The first general observation we have to make on the body of the Dictionary of Mr. Webster is of much importance. He has assumed the right of dismissing from our vocabulary some words in frequent use among the purest writers of the Augustan age of English literature, as Addison, Pope, Swift, Prior and Arbuthnot, and many others found in some of our most popular authors, and of which an explanation is indispensable, as Dryden, Butler, Milton and Shakespeare. Still more numerous are his offences in this respect against Sidney, Spenser, Raleigh, Bacon, Drayton, Hooker and others, of the age of Elizabeth and James. Yet Mr. Webster holds our common version of the bible, made in that very age, in the greatest esteem ; and will give us abundant quotations from it as the highest authority for the meaning of words. What an inconsistency ! We hold it to be an incontrovertible principle, that every word used by those writers, which can be explained without offence to modesty, ought to find a place in a dictionary of the English language. They are most of them living authors ; living in a state hardly exposed to corruption ; and they will be read and admired long after Mr. Webster and ourselves are forgotten. There is only one book in our language oftener reprinted than Shakespeare ; the Bible alone has more readers. What then shall the scholar do, if five hundred words of his favourite author are not found in his dictionary ? Mr. Webster may say, it should be published with a glossary. But it is often without one ; and if a glossary is made, who would insert in it words, that he finds explained in Johnson with precision, and by the highest authority in our world of letters received as elegant. But the purest writers in our language....must they all be published with a glossary ? and who shall make it for them ? The printer would be thought insane, who should print Addison, Swift, or Pope, with such an appendix. Much more reasonable would it be for Mr. Webster to omit the barbarous terms he has introduced from the statutes of several of the United States; for it has long been a proverb, that law has no connexion with elegance. We do not hesitate to declare, that, unless all such words as are used by the authors abovementioned, especially those of the two first classes, and which are explained by Johnson, shall be admitted by Mr. Webster in his great work, it will be so far from deserving the patronage of the publick, that subscribers may justly refuse to receive their books.

The right of marking words, as obsolete, is exercised in this work without judgment, for many of them thus marked are in constant use. Of this, and the preceding observation, we shall give ample proof. We have carefully compared the words beginning with the letter *D.* in the respective vocabularies, and have noted with surprise the frequency of Mr. Webster's departure from his predecessor. We premise, however, that all words in Johnson marked *Dictionary*, or admitted on the authority of Spenser, Sidney, or Bacon, were passed over by us, and sometimes those, for which only a single example was quoted from Shakespeare or Hooker. These would have swelled our list too much; and if Mr Webster is convicted by us of high treason against the majesty of letters, he may be allowed to escape punishment for petty offences. The catalogue of WILFUL OMISSIONS follows: *Daggledtail*, used by Swift; *Dan*, a very common poetick appellative in Shakespeare, Prior, Pope, Gay, and other authors sometimes read in our country; *Deathful*, which will live forever in Milton and Pope; *Deathsdoor*, which is common enough every where; *Deathsman*, by Shakespeare used for an executioner; *Deathwatch* in Gay, Watts, Pope and a hundred others; *Deceptibility*, of as easy formation as any word of equal length in the language; *Decumbiture*, in Dryden; *Depasture*, a law term of perpetual recurrence; *Detractress*, used by Addison; *Devote*, an adjective in Milton; *Dewlapt*, a poetick term in Shakespeare and Gay; *Didactical*, in every day's use; Mr. Webster has *didactic*, but does not allow the adjective to appear in its old shape. We might here observe, as in a thousand other places, that the intent of a dictionary should be to explain, not to make a language. *Dilute* is used by Newton for an adjective; *Disaccommodation; Disacknowledge; Disfavour; Disimprovement; Disingenuity; Disorderedness; Dissolubility*, and some others made by prefixing our negative particle *Dis*, noctes atque dies patet atri janua *Ditis*, and which are perpetually found in "the wells of English undefiled;" *Distractive*, by Dryden and almost every body else; *Distressful*, by all the poets and most of our prose writers; *Distributer*, by Addison and many others. Should Mr. Webster reside in Boston, he might be chosen a *distributer of votes. Ditation; Dog-bolt; Dog-cheap*, as common as buying and selling; *Dogmatick*, dogmatically omitted; *Dolesome*, good enough for Pope and others. Such is the tedious catalogue of some of the omissions under a single letter of the alphabet in a dictionary, that professes to have supplied the omissions of Johnson, and to have added five thousand words to our vocabulary.

In the same part of the alphabet the words stigmatized as obsolete are, among many others thus unworthily traduced, *Degenerous; Degenerously; Depauperate; Deport; Desecrate; Designment; Discomfort; Discongruity; Discrepance; Disobligation; Dispose*, the noun; *Divineness; Dizen*, which are often heard in polite conversation, or found in the most modern writers

of our language. *Desecrate*, which, we hope, is not thus branded by Mr. Webster, because it is used by Johnson, has notoriously been in use every hour since the commencement of the French revolution; and Dr. Paley, the most popular author of the last twenty years, has, in his "Evidences," a chapter upon "the *discrepancies* between the several gospels." *Despairful* is not thus marked by Mr. Webster, though it is by Johnson, who quotes only Sidney and Spenser for its use; while *despatchful*, that meets our eye in Milton and Pope is branded in our new dictionary as obsolete. Mr. Webster seems to have thought that every word, unpleasant to him, might be struck out of use. *Gallimaufry*, which is, to be sure, a cant, ludicrous word, he marks obsolete; but it is not more obsolete than *rigmarole* or *booby*, which are of equal dignity.

The American lexicographer may think to repel our censure of these faults by his improvement in the spelling of *Discerptible* and *Discerptibility*, from which he has banished the middle *t*; or by his discovery of some words, as *Disceptation*, *Divinipotent*, and *Do*, as a noun, of which, if he has done wisely not to mark them as fallen into desuetude, we hope to be told also by whom they were ever used.

We shall next take notice of a few omissions, casually observed in different parts of the book, on which, having been probably occasioned by inadvertence, we shall not bestow the censure justly deserved when such faults arise from design. Humana parum cavit natura. *Acute*, sharp, is not inserted, nor could we find its familiar substitute, *'cute*. *Relick* is not allowed in the vocabulary, where Mr. Webster writes "Relics. *n. pl.* remains," &c. yet in the preface to the dictionary, speaking of *e* final, he denominates it "*a relic* of barbarism," and his definition of "enshrine" is "to preserve as *a* holy *relic*." *Expediency* is omitted, though it is at least as common as *expedience*; and as this sounds like the plural of expedient, we ought to preserve the former. *If*, that important particle, on which Horne Tooke expended so many hours of study and so many quarts of ink, is forgotten. The author must remember the imprecation of the royal bard, *If I forget thee!* *Mean*, that which is between two extremes, deserves a place, as does the adjective *Moot*. *Designate* is a word of such respectable use, that we hope Mr. Webster will admit it, though it has either, like *appreciate*, sprung up since the time of Johnson, or was overlooked by him.

Some imperfect definitions are also observable. *Americanism* is described thus: "Americanism, *n.* love of America and preference of her interest," but it usually means an expression peculiar to our side of the Atlantick, not admitted in elegant English; and the alteration by Mr. Webster is preposterous. He says in his letter he has been censured for introducing *Americanism* into his work, and proceeds to justify his conduct. But he surely means to speak as a philologist, and not as a politician. "*Chaise*, a riding carriage" should have some words, as in Johnson, to

distinguish it from other riding carriages. Of *Corps*, a body of soldiers, he says, it is "an ill word." We feel no partiality for the naturalized phrase; but the author must be cautious how he gives the military "an ill word." But the definition is imperfect. *Importance*, in the sense of importunity, should be respected by the lexicographer, who will find it in a more important passage of Shakespeare than that which Johnson has quoted, and also, we believe, in Tillotson. *Remember*, to remind, is constantly recurring in Shakespeare. *Resent* and *Resentment* are indifferently used by our old writers in a good or bad sense, but we find in Mr. Webster only the latter.

Mr. Webster will also correct the explanations of some words, whose obsolete meaning is given by him, as well as the usual one, as *Knave*, a servant, and *Villain*, a slave. *To wax*, in the sense of to grow, Johnson says has almost wholly fallen into disuse.

An idle attempt is made to exhibit a distinction between the sense of some words in England and this country, as *Constable*, *Packet*, and *Starve*. Of the last this book says, "Starve, *v.* to perish or kill with hunger, [with cold, Eng.]" This applies to conversation only; but books are the best evidence of the propriety of language, and the same books will always be read on each side of the Atlantick.

We find however more to blame in the frequent changes of spelling, which Mr. Webster permits or requires. He writes *Accouter*, *Accouterments*; in violation of etymology. He gives "Appraise, *v. t.* to value goods by authority, to set a price on, *see apprise, a more correct spelling.*" But *appraise* is one word; *apprize*, another; and our language will not acknowledge *apprise*. "Epitome, *better written* Epitomy." He might as well insert *School*, better written *skool*. "Fashion, *more correctly* Fashon." "Negro or Neger." When Mr. Webster, in his great work, gives authorities for all his improvements, he must not forget our popular ballad: Who burnee barn? Neger. "Tung, the instrument of speech." The Chamberlain of Denmark offers good advice: "Give thy thoughts no tongue." "*Versal*" is the only word, we think, discommended by the author on account of its vulgarity. We approve his modesty in following Johnson, and hope to see more instances of it. "Wimmen, *n. pl.* of wimman, *the old and true spelling.*"

That no departure from the standard of polite English may go without justification, he gives us the inelegant participle "lit" for *lighted*. He fixes the accent of *obdurate*, *obdurately* and *obduracy* upon the first syllable, contrary to the usage of the best of our lexicographers and the universal authority of the poets. Mr. Walker has both; and if both were given here, we could hardly blame the opinion, which prefers analogy to law. The quantity that best pleases us is in Milton:

Mixed with obdùrate pride and steadfast hate.

But the fault of most alarming enormity in this work, is the approbation given to the vulgarisms of some of our illiterate writers, and the unauthorized idioms of conversation. Mr. Webster seems to have expected to ingratiate himself with the ignorant by admitting their perversions of our tongue to an equal rank with the pure offspring of standard authors; and this will make his book a most dangerous guide for our young scholars, and forever prevent it from being quoted as of any authority. He has been lavish enough of marks of reprobation upon words found in some of our greatest moralists, poets and criticks, but has afforded no warning against such as discover a man's origin and acquaintance with certainty of disgrace. We have examined them with regret, for we deprecate every instance of diversity between the language of conversation in England and this country. Except a very few anomalies, which sometimes intrude themselves into the composition of some of even our most careful scholars, we believe the English language is preserved with as much purity among us as in the mother country. It is indeed here in less danger of being depraved by commerce, because few foreigners come among us; and the small number of those, who know French and other living languages well enough to *do* them into English, will preserve us from the unavoidable corruptions of frequent translations. Within a few years too, we believe, these vulgarisms have lost many of their admirers. We are less afraid of undermining our national independence by speaking pure English, and are becoming satisfied with the copiousness of our native language.

Of these impurities the greatest part are admitted by Mr. Webster without comment, or any mark to distinguish them from the best words in our vocabulary. He gives "Appreciate, *v.* to value, estimate, rise in value," yet this third signification, being neuter or intransitive, is not, we believe, found in a single English author, and in the United States is only admitted into genteel company by inadvertence. "Applicant, *n.* one who makes request." This is a mean word, and by Mr. Webster is not explained in the most common sense, a hard student. *Advocate*, as a verb, is unauthorized by respectable usage. *Congressional*, *Presidential* and *Departmental* are barbarisms, in common use, we allow; but one of the same class, *Governmental*, which is equally worthless, is omitted. "Improve, *v.* to make or become better, to advance, In N. England, to cultivate or occupy." This word, in this latter sense, has not often disgraced our written language; and we hope Mr. Webster will stigmatize it at least, if not reject it in his subsequent works. *Crock* is indeed common enough in this section of the country, but it is not an English word, and our Southern brethren ridicule us for using it. *Obligate* is unnecessary, and has no respectable support. It was probably introduced from the law; yet the form of a bond is "holden and stand firmly bound and obliged." "Sappy, *a.* full of sap, jucy, young, simple." We never saw this word but once used

in this last sense. *Sley*, being a vehicle in common use with us and unknown in England, has a claim, we confess, to a place in an English Dictionary; but we insert it here to remark, that we have commonly, we believe always, seen it spelled *sleigh*, as a word of correspondent sound is written *weigh*. "Slump, *v. i.* to sink or fall into water or mud, through ice or other hard surface, [N. E.]" This word is certainly unworthy of a place in such a work. *Spry* is a word which has neither use nor dignity. "Lengthy, *a.* somewhat long, applied chiefly to writings or discourses." This is the worst of the whole catalogue of Americanisms. We might as well make *strengthy* to mean strong, or somewhat strong, and *breadthy*, somewhat broad. If of so low a word it were necessary to show the precise meaning, we might say that Mr. Webster has mistaken it, for the vulgar usually employ it to mean *long even to tediousness*, as his discourse was very lengthy. *Test* is a verb only in writers of an inferiour rank, who disregard all the landmarks of language. *Tote* is marked by Mr. Webster *Virg.* but we believe it a native vulgarism of Massachusetts. *Whop* never fell under our notice before.

Of this base class of words some are forgotten, with which a Columbian dictionary might be enriched, such as *Illy*, *Approbate*, *Dabster*, *Chunky*, *Composuist*, with *keep*, *span*, and *spunk* in their perverted meanings. Perhaps there are many others; but we dare not mention them, lest Mr. Webster, to shew his impartiality, should advance them also to an honour they can never retain.

We have now completed what we proposed to ourselves; and perhaps our readers will not regret that we have attempted no more. We have marked with candour the most prominent faults in this work; and if it be asked why so little is said in commendation of it, we shall desire every one to compare it with Johnson. That some words of real value and importance are found in it, which are not in the standard Lexicon of our language, is readily admitted; but so many dangerous novelties are inserted, that no man can safely consult it without comparison with others. From the future labours of Mr. Webster we expect some amusement and some advantage in explaining our language, so far as its Saxon derivation is concerned; but he must remember that a volume of the Augustan age of our literature is of more value than all the play-things of etymology.

ART. 12.

Sketch of a plan and method of education, founded on an analysis of the human faculties and natural reason, suitable for the offspring of a free people, and for all rational beings. By Joseph Neef, formerly a coadjutor of Pestalozzi, at the school near Berne, in Swisserland. Philadelphia, printed for the author. 1808. pp. 168. 12mo.

Mr. Neef, the author of the work which we have undertaken to review, professes himself to be a disciple of Pestalozzi, who

has rendered himself known in Europe, not only by his peculiar mode of instruction, but likewise by giving his pupils the accomplishments of gentlemen, as well as the knowledge of scholars. From the reputation of Pestalozzi, we took up this work with no common degree of interest, and with a strong prepossession in its favour; but we had not read many pages, before we discovered, that, whatever talents and science might belong to the master, the disciple was only an empirick.

Mr. Neef proposed opening a school in the vicinity of Philadelphia, to be conducted upon the principles of Pestalozzi; and this book was written for the purpose of giving the publick a knowledge of those principles, and of his own ability to carry them into practice. He is anxious to decry every other system but his own, and to represent all other instructers as ignorant, designing pedagogues, who with a few hard words deceive the publick and pass themselves off for learned.

We shall present our readers with an analysis of the work, and leave them to judge how far Mr. Neef is likely by his intended seminary to fulfil the expectations raised by the character of Pestalozzi. Mr. Neef commences his system of education at the age of five. His professed principle is to follow nature, which, according to his plan, is not to teach his pupils any thing, but to make them discover every thing for themselves. His great object is really to form a new system. He therefore is at great pains to differ from every thing established, in unimportant as well as important points. He would not only give new names to the parts of speech, notes in musick, &c. but, not contented with these changes, he even wishes to establish a new language of his own, and thinks that congress ought to aid his project.

After dilating upon his method of giving children the first rudiments of knowledge, by making them observe the obvious qualities of things around them, Mr. Neef proceeds to distinguish all knowledge into four orders. "The first order of our knowledge," he says, "includes that, which we derive from our own immediate feeling. The second order contains the knowledge, which we possess through the medium of our mental powers. The third comprehends the knowledge, which we deduce from analogy. The fourth order of our knowledge is that, which we acquire through the testimony and evidence of our fellow men."

These definitions are not very clear. Analogy is certainly carried on by means of our mental powers, and the second order comprehends the third. But by his explanations he confines the second order to memory, and now there seems to be no place for the power which we enjoy of reasoning upon our own mental faculties.

The second section is upon numbers and calculations. If Mr. Neef can be said to belong to any school of philosophy, it is to the modern, as he possesses all its prejudices against the ancients and against religion, and the same preference of the exact sciences to all other knowledge. This section therefore, as laying

the foundation of the future greatness of his pupils, occupies a great degree of attention.

Familiar objects are made use of to give them the first ideas of numbers. A table is then given to them divided into ten rows of ten squares. In the first row the squares are undivided; in the second they are divided into two, in the third into three parts, and so on, so that in the last row each square is divided into ten spaces. By means of this table and of two others nearly similar his boys are not only taught what are usually termed the four first rules in arithmetick, but, without knowing a figure, can at once answer such questions, as would puzzle many persons, who had finished their studies with every assistance of time and figures. The following is set down as an example:

"A general of cavalry wanted a number of horses, and had ordered an agent of the army to procure them. The agent bought at first but six horses, at one louis d'or a piece. After this bargain, he bought some more horses, but at a much higher rate he believed; however the general would take all the horses, which he had bought for him, at the same price which he had paid for the latter ones; and in this case he would have received 480 louis d'or. But the general, not much pleased with the horses, or suspecting perhaps the honesty of his agent, deducted 5 louis d'or for each horse. Notwithstanding this considerable deduction, the agent gained yet six louis d'or upon his bargain; how many horses did he furnish, and how did he pay for the latter ones? This question and a hundred more of the same abstruse description were solved by my pupils, children, who were from nine to ten years old; and who, twenty months before that period, found it very difficult to conceive that one and one made two."

Of the advantages to be derived from learning children to calculate without figures we are fully sensible, nor have we any disposition to question Mr. Neef's veracity; but we think, that these children must be of a different species from what the world has hitherto known.

Mr. Neef is extremely fearful of treading in the beaten path, and is at great pains to let his readers know, that he is determined to depart from all the established modes and maxims of the world. It has usually been thought necessary to make children learn many things, of which at the moment they might be unable to comprehend the reason, but of the truth and importance of which their improved understandings would at some future time inform them. Mr. Neef is completely opposed to this plan; he chooses, that his pupils should know nothing which they do not discover themselves, and will even tell them the most absurd lies, that they may find out their falsehood. In answer to the charge of teaching them lying, he says,

"You think moreover, that by telling my pupils premeditated falsehoods I teach them lying; but this is a very gross mistake of yours. It is not by telling children voluntary or involuntary lies, that we teach them lying; it is, on the contrary, the very best way to prevent their becoming liars. For whenever a child perceives that a person tells an untruth, he feels most certainly a kind of contempt for the liar, and finds the lie itself ridiculous and contemptible. But it is an evident fact, that we never choose for our models those whom we despise, that we never imitate those actions, for which

we contemn and ridicule others, because nobody wants to be either despised or ridiculed."

Suppose for a moment this reasoning to hold good, and that the love of truth and abhorrence of falsehood would not be affected in the minds of youth by the practice of their only guide and instructer; yet how can he possibly retain his influence over them, while he is degrading himself in their eyes. We cannot conceive that, children can receive any injury from believing upon authority things beyond their comprehension, provided they are at the same time taught to make use of their reason with respect to those things, to which it is competent. But we do think, that when children are taught always to follow their own opinions, from their own examinations alone, they will be ever liable to form hasty conclusions, and obstinately to adhere to them.

The third section is upon geometry, which is to be learned nearly in the same way, and at the same time as numbers and calculation. The same kind of tables are to be made use of; and, after acquiring the knowledge of straight lines and angles, the pupils are to try their knowledge upon every surrounding object. After which they are to learn the geometry of Legendre, who, Mr. Neef says, follows Euclid and Archimedes. This respect for the ancients is a deviation from his plan, for which we are unable to account.

Drawing, which is the subject of the next section, is closely connected in this work with geometry. The boys are to learn to draw the various geometrical figures, without the assistance of compass or ruler; and having effected this, must apply their knowledge to the surrounding objects and then must learn light and shade and perspective.

By these previous studies Mr. Neef thinks his pupils will be prepared for writing and reading. Cadmus wrote before he could either read or spell, and they are to do the same. The author adds: "The same way, which, in all likelihood, he took to contrive his sublime art, we shall likewise endeavour to take." He thinks his pupils may possibly adopt the Chinese method of writing; but is rather inclined to suppose they will prefer the alphabetick. We were surprised, that no objection was made to pens, ink and paper, for the arguments are as strong in favour of the papyrus and reed of the ancients, as of the method of writing of Cadmus. Upon his own principles, his pupils should have invented all these things over again.

After examining in a cursory manner the nature of sounds, he proceeds, in the person of Cadmus, to point out the defects of our alphabet. Different sounds, he says, are expressed by the same letter, and the same sound by different letters. He then breaks forth into the most passionate language, calling upon the legislature to interfere:

"Bid your legislators take up the all important subject, bid them choose a few select but capable men; not those, who are by privilege denominated learned, but men of sense, who understand your language. Let these men,

after mature deliberation and examination of the business, determine the number of simple, double and nasal sounds, and of simple articulations, which are to be found in them. Next let some of your geometricians display their genius and exert their skill in contriving an adequate number of the most plain, simple, commodious and, at the same time, easily distinguishable signs or letters, &c." "As to your books they may be preserved." "They will show your future generations, from what barbarity your reformation has saved them."

Should this plan not succeed, he concludes, that he shall be obliged to let his children fight their way through the absurdities of the common alphabet.

The sixth section is upon grammar, a subject upon which Mr. Neef is perfectly absurd. A new character is here introduced, Mr. Oldschool, by which he means every instructer but Pestalozzi and himself. Mr. O. appears to be introduced for no other purpose, than to say absurd things, and be laughed at. Our author names almost every grammatical term, to say it shall not be found in his grammar; and employs several pages to shew the impropriety of calling a verb by its usual name, to prove that it is not necessary to a sentence, and that it has no voices. He says, *march* is called a neuter verb. "When therefore the French grand army marched from Boulogne to Austerlitz, it was perfectly inactive."

Mr. Neef divides grammar into "Ideology, Lexigraphy and Syntax." "Ideology shall acquaint us with the materials of speech; lexigraphy shall dissect them; and syntax shall employ them." A copious abuse upon the author of Nature Displayed concludes this section.

The seventh section is upon ethicks or morals. He divides all religions into two kinds, dogmas and morals. By the first he means all revealed religions, which he considers as possessing an equal degree of merit, or rather as being equally devoid of it. Considering religion, therefore, merely as a thing of fashion, he supposes that every parent would choose, that his child should profess the same dogmas as himself; but as it would be impossible for him to know what each of these might be, he shall consider it no part of his business; but shall confine himself to those moral principles, which have been maintained by all religions in all times, to abhor certain great crimes, and to comprehend the being and attributes of God.

Amidst the nonsense of this work we discover many useful notions, of which we have an instance in his mode of giving his pupils their first impressions of the Supreme Being. From every object around them, which affords either pleasure or delight, and from their own powers, he teaches them to look up to that Being, from whom cometh every good gift. In this manner benevolence is associated in the strongest manner with the idea of Deity, and even this imperfect system of natural religion is made interesting. It frequently happens, that, in the minds of youth, severe justice and great power are the only notions that are associated with Deity. They are taught, that most of

their innocent pleasures are displeasing to him; and the observance of the Sabbath is so rigidly enjoined, that the day is regarded by them with a kind of abhorrence. Can we be surprised that, when they arrive at an age to shake off the restraints of masters, they should likewise attempt to free their minds from the bondage, to which they have been subjected? Some persons of amiable affections and sound understandings, from having been under the care of bigots in their youth, have conceived so strong an aversion to every species of religion, that they could never afterwards bring their minds to the subject. While religion continues to be presented to youth in such a displeasing form, we must not be surprised, if we find them fascinated with such doctrines as those of Mr. Neef.

From the being and attributes of God Mr. Neef deduces many moral truths; and having at length taught his pupils "to do not unto others, as they would that others should not do to them," he considers their moral education complete. He then addresses them, telling them, that he has formerly been their despot, but shall now become their companion, and that they shall all form one society, of which it will be his highest ambition to become a member.

The eighth, ninth and tenth sections are upon natural history, natural philosophy, and chemistry. The professors of these branches of science, like all other instructers, are treated by Mr. Neef with the greatest contempt. These studies are to be prosecuted by his pupil without any aid from the experience of others. Every thing is to be discovered by their own observation upon the objects around them. Speaking of natural history, he says,

"As in all our deliberations, I shall have but one vote, and my individual opinion neither will nor shall in any way influence the sentiments of my fellow naturalists, it is obviously impossible for me to foretell, which will exactly be the classification we shall adopt and establish."

The eleventh section is upon gymnasticks. He says,

"That our bodily faculties ought to be unfolded and improved; that therefore we ought to have means fitted for unfolding and improving them is one of the great pivots, on which all my notions of education turn."

All his pupils therefore are to learn the military exercise, which indeed seems to be the principal, if not sole active recreation they are to enjoy. Under the dominion of Buonaparte, where every man must become a soldier, whatever his rank or inclination, this would be an excellent plan; but it can hardly be adapted to a country, whose first object is peace, and where, although every man is bound to defend his country when called upon, scarcely any one makes the profession of a soldier the business of his life.

With respect to the study of languages, Mr. Neef argues, that, as it cannot be of any consequence to know, that a *fox* was by the Romans called *vulpes*, and by the Greeks αλωπηξ, which he considers the only benefit to be derived from studying the classicks, it is only a waste of time, to acquire any language, which is not now

spoken. As a thing of fashion, however, he consents that his pupils should learn Greek and Latin. As this is to be done without grammars and other customary assistance, and with an impression upon the minds of the learners, that it never can be of any possible use to them, we readily coincide with his opinion, that they will not receive any benefit from it.

The remainder of this section is filled with a most violent attack upon Dufief, the author of Nature Displayed, who, he says, pretends, that any person by three attentive perusals of his tables may acquire a perfect knowledge of the French tongue ; without considering that there are several sounds peculiar to the French, to which there is no resemblance in English, and which therefore can only be represented to the ear.

The next section is upon musick. Upon this subject Mr. Neef is more than usually elevated. His scholars shall teach themselves to compose ; and he adds,

"I have even a glimpse of the possibility of writing down at the same time" (that others are singing) "the accords of the principal voice ; at least we shall attempt it, and therefore my little band shall be divided into four portions. The first shall write down the tones, such as they distinguish them. The second shall note the bass, the third the alto, and the fourth shall point out the tenor."

The fourteenth section is upon poetry, and is principally confined to a disquisition upon rhymes, which he wholly condemns.

The fifteenth section is upon geography, which is to be taught according to the rules of common sense, as well as those of nature.

The sixteenth and last section is upon lexicology, or the science of words. Mr. Neef divides words into radicals, or words not composed, and words composed. His pupils are not to become acquainted with the true meaning of the first by etymology, but by studying the nature of the objects represented ; but we are not told what is to be done, when words do not represent material objects. We shall not attempt to analyze this section, but shall leave our readers to judge of it from the following passages.

"This second class of words includes all those representatives of ideas, which are expressive of complex or complicated ideas, which result from as many simple ideas as there are elements in the representative sign ; whence it follows, that all words, including the same prepositive and postpositive parts, are necessarily productives, which contain the same initial and terminal principles ; and consequently express the same number of particular ideas ; so that the words only differ in meaning by their different radicals." "By taking off successively the prepositive and postpositive elements, we shall come to the radical met, which means an unit, that serves to compare several other homogeneous units ; for met gave the Latins their meta, met produced metiri, mensum ; from mensum was derived mensura, &c."

The concluding observations contain the domestick economy of his intended school.

We should not have detained our readers so long upon a work of so little merit, had it not been for the reputation of Pestalozzi, whose system Mr. Neef pretends to have embraced. How far

that system is contained in this work, we are unable to say. Mr. Neef appears to have studied Rousseau so ardently as to have embraced all his wild notions. But Rousseau wrote at a time when education appeared in its worst form ; and in combating the false notions which then prevailed, he was led by the ardour of his mind into the opposite extremes. Mr. Neef has not the same apology. Deficient in the genius of Rousseau, and writing when the principles of education are clearly understood, we find nothing to compensate for the extravagance of his plans.

RETROSPECTIVE REVIEW.

ART. 4.

The natural and political history of the state of Vermont, one of the United States of America, to which is added an appendix, containing answers to sundry questions addressed to the author. By Ira Allen, Esq. major general, &c. London, &c. 1798. pp. 300.

General Allen informs his readers in his preface, that the principal motive, which induced him to publish this work, was, that his character, and that of the people of Vermont were called in question, during the trial in England of a vessel, loaded with arms, which he had purchased from the French government for the militia of Vermont. But as nothing more is said of these arms, and as there is not any particular defence either of himself or countrymen, which can bear the most distant relation to the cause, the motive appears singular ; but was probably the only one which could be given.

The natural history of Vermont occupies but a small part of the volume. The little, that is said upon the subject, is not of much importance ; but such as it is, it has not even the merit of originality, being taken from Dr. Williams's history, and sometimes copied verbatim, without any credit being given for it. The political part contains the history of Vermont, from the first grants under New Hampshire and the subsequent disputes with New York to the admission of Vermont into the federal union. In these scenes general Allen was a principal actor, and however well he may have performed his part, he has certainly failed in relating it. The facts are not well arranged, many are of a trifling nature, the order of time is not preserved, and frequently an occurrence is told with the greatest parade and minutiae ; and when the reader is anxiously waiting the result, to his great disappointment he finds it attended with no consequences. Even in this part of his work

splendid colouring and effect; the various excellences of Raphael and Rubens blended together, and producing one harmonious whole. It is not highly creditable to this age and country, that the painter of this picture has arrived at an advanced time of life, without even having had his powers called into action, to any extent, either publickly or privately. The booksellers have been his *only patrons*, and those talents, which, if rightly employed, might have raised the character of the country in the eyes of Europe, have been frittered away in the embellishment of trifling publications, in putting title-pages to pocket-books, and decorating almanacks.

Of Mr. West's pictures we shall say but little. *The Bard*, though a well drawn figure, is deficient in poetick feeling. It seems as if intended to display the most angular lines and unpleasant contrasts of which the human form is capable. How such a mode of composition can accord with the torrent of enthusiasm that pervades Gray's poem, we are at a loss to conceive. These observations, on the works of so great a painter, are made with reluctance. The splendid productions of his happier moments, have often excited in us the most genuine and enthusiastick admiration; and we would willingly be spared the irksome task of recording his aberrations.

For the same reason we shall not dwell upon the scenes from *Romeo and Juliet*, with which Mr. Fuseli has presented us. We have long admired the creative powers of this great and learned painter; we have seen with wonder and astonishment, his magick pencil conjuring "spirits from the vasty deep;" we have attended his excursions in fairy-land with delight bordering on ecstasy; and we have followed him, "with fear and trembling," into "the world of terrible shadows." Why will he quit these walks, in which nature has qualified him to shine, to tread the flowery paths of love? Why will he *solicit* censure where he might *command* applause?

The admirers of Westal have been amply gratified by the pictures he has this year exhibited. In the composition of the *Herd attacked by Lions*, there is certainly much to admire; but the shew and glare of his colouring, and the want of truth in his touch and effect, can never be reconciled to the eye of taste.

There is a passage in the picture of *Vertumnus and Pomona* which a wicked critick might convert into something very bad indeed. Vertumnus is lifting up a lock of Pomona's hair, and looking inquisitively under it. What he expects to find in Pomona's head, is left to the imagination of the spectator.

Mr. Cook's picture of the *Bill of Rights presented to William and Mary*, is very elaborately and beautifully painted; but we cannot help regretting that an artist of so much merit should waste his powers on such a subject. Pictures of this kind seem to bear the same relation to the elevated walks of historick painting, as the mere topographical delineations of a common drawing master, to the splendid creations of Turner's magick pencil.

The old Roman tribune, Dentatus, defending himself in a narrow Pass against the Attack of his own Soldiers, by R. K. Haydon, is the last picture in this class that we shall notice, and as the early production of a young man, it certainly demands attention. The figure of Dentatus is drawn with considerable vigour, and the other figures are not without character and expression; but we would recommend Mr. Haydon to study arrangement, without which all his drawing, character, and expression, will be thrown away. He has also fallen into another errour in endeavouring to give a picturesque character to his work, without thoroughly understanding the laws of picture; he has only made confusion more confused. These, however, are the faults of youth and inexperience, and such as time and practice will certainly correct. The picture is a creditable specimen of his powers, and may be considered as an earnest of future excellence.

We come now to a class of subjects which cannot be termed historical, and which, for want of a better name, we will call fancy pictures.

In this class may be placed the *Distressed Family*, and *Fishing Boys*, by Thomson; the *Cottage Door*, by Owen, &c. This last is not one of Mr. Owen's most successful pictures; the composition is pretty, but the back ground is heavy, and the colour of the flesh wants the warm hue of nature. From all these faults the *Fishing Boys*, by Thomson, is completely exempt. This charming picture appears to us to contain every beauty of which the subject is susceptible: it is Thomson's happiest effort, and is worthy a place in the finest collection in Europe.

The *Distressed Family* is a common-place subject treated in a common-place manner.

In the walk of familiar life Mr. Wilkie maintains his wonted rank. His imitators increase; but, wanting that fine taste and feeling, which are the distinguishing characteristicks of his genius, they all remain at a very humble distance. From the herd of imitators we would wish Bird to be excepted. His picture of *Good News*, seems to us to possess as much originality of thought, and as acute perception of character, as any thing we have yet witnessed in this way. The hanging committee have put him on a severe ordeal: but the publick ought to know, when they compare this picture with the exquisite productions of Wilkie, that Wilkie was *bred to painting* in a classical and cultivated city; and since his appearance in London, has had all the best works of the greatest masters thrown open to his observation; while the painter of this picture has been living in obscurity, in a country town, without materials for study, or models from which to deduce the principles of his art.

Bird's work is not deficient in essentials; invention, character, every thing that displays the power of the artist's mind, and the accuracy of his observation, is to be found in this picture. The

General Allen has not scrupled to copy whole pages verbatim from Dr. Williams, without making the least acknowledgment. Possession, we know, in Vermont constitutes a great many points of the law, but we should hardly have supposed that such bold plagiarisms would be sanctioned even there.

General Allen's language is not always very decorous towards his opponents, and he writes with all the bitterness of a partisan. Some words are used in entirely a new sense, for instance, he says, "Lake Champlain is a noble chart," &c. and there are some inaccuracies of grammar. The appendix contains answers to certain questions proposed to General Allen. They contain a falsely coloured picture of Vermont, from which a person unacquainted with the subject might conclude, that that state was really the garden of the world, and that the inhabitants lived in the simplicity of the golden age, when vice and passion were unknown. We shall conclude with quoting a single passage.

"The contrast between the cultivated and uncultivated grounds is exceedingly pleasing and even inviting to the labour of the husbandman. In this contrast he sees the effect of his own powers aided by the goodness of Providence, he sees he can embellish the most rude spot, the stagnant air vanishes with the woods, the rank vegetation feels the purifying influence of the sun, he drains the swamp, putrid exhalations flit off on lazy wings, and fevers and agues accompany them."

TO CORRESPONDENTS.

"Another castle in the air." is received, and shall appear next month.

Praesidium et dulce decus.

A communication signed Benjamin Woodbridge is received, and we assure our friend that we shall publish any of his lucubrations with pleasure, *if they have not been published before.*

INTELLIGENCE AND MISCELLANEOUS ARTICLES.

From Ackermann's Repository—Printed in London.

EXHIBITIONS OF PAINTINGS.

AS caterers of publick amusement and information, it becomes our duty to give some account of the various exhibitions, which, at this season of the year, form one of the principal sources of intellectual gratification. In performing this task, we shall not, as is the custom with some criticks on the fine arts, enter into minute, tedious, and uninteresting details of pictures that "have no character at all." Mediocrity and wretchedness may be glanced at, *en passant*, but merit alone shall arrest our attention and call forth our criticism. We shall commence with the

ROYAL ACADEMY.

THE usual cant of periodical criticks, is to begin by complaining of the increase of portraits, and the comparative scarcity of historical compositions: we shall not echo these lamentations. Knowing, as we do, the character and the nature of the encouragement held out, instead of expressing any surprise that there are so few specimens in this class of the art, we are more disposed to wonder, that a single student should be found hardy enough to attempt it.

Mr. Howard takes the lead. His picture of *Christ blessing little Children*, is, indeed, an admirable specimen of his powers: the grouping is excellent; the heads are well chosen, and the children are painted with a truth and sweetness, that raise in the mind of the spectator a thousand interesting emotions. It has given us pleasure to observe, that Mr. Howard has, in this subject, introduced a more picturesque distribution of light and shade than is usual with him. That an artist of his taste should so long have persisted in the dry manner of the Roman school, has often been to us a matter of surprise; the more so, as one painter of the present day (Stothard) has proved that picturesque effect is not at all inconsistent with purity of outline, grace of action, or strength of character. But why should we congratulate Mr. Howard on his improvement? However it may increase his fame, it will not add one iota to his fortune, or tend to avert the general doom which, in this country, awaits all who are bold enough to pursue the elevated walks of art. The present exhibition proves, that, in spite of all his attainments, Mr. Howard is, like the rest of his brethren, condemned to waste his powers and his life in painting the portraits of "christian fools with varnished faces," in vain attempts to give expression to inanity and character to insignificance.

Stothard's emblematical representation of *Peace*, though secondary in size and situation, stands in the first rank of merit. Here is the union to which we have just referred; the greatest elegance of form and most classical composition, combined with

splendid colouring and effect; the various excellences of Raphael and Rubens blended together, and producing one harmonious whole. It is not highly creditable to this age and country, that the painter of this picture has arrived at an advanced time of life, without even having had his powers called into action, to any extent, either publickly or privately. The booksellers have been his *only patrons*, and those talents, which, if rightly employed, might have raised the character of the country in the eyes of Europe, have been frittered away in the embellishment of trifling publications, in putting title-pages to pocket-books, and decorating almanacks.

Of Mr. West's pictures we shall say but little. *The Bard*, though a well drawn figure, is deficient in poetick feeling. It seems as if intended to display the most angular lines and unpleasant contrasts of which the human form is capable. How such a mode of composition can accord with the torrent of enthusiasm that pervades Gray's poem, we are at a loss to conceive. These observations, on the works of so great a painter, are made with reluctance. The splendid productions of his happier moments, have often excited in us the most genuine and enthusiastick admiration; and we would willingly be spared the irksome task of recording his aberrations.

For the same reason we shall not dwell upon the scenes from *Romeo and Juliet*, with which Mr. Fuseli has presented us. We have long admired the creative powers of this great and learned painter; we have seen with wonder and astonishment, his magick pencil conjuring "spirits from the vasty deep;" we have attended his excursions in fairy-land with delight bordering on ecstasy; and we have followed him, "with fear and trembling," into "the world of terrible shadows." Why will he quit these walks, in which nature has qualified him to shine, to tread the flowery paths of love? Why will he *solicit* censure where he might *command* applause?

The admirers of Westal have been amply gratified by the pictures he has this year exhibited. In the composition of the *Herd attacked by Lions*, there is certainly much to admire; but the shew and glare of his colouring, and the want of truth in his touch and effect, can never be reconciled to the eye of taste.

There is a passage in the picture of *Vertumnus and Pomona* which a wicked critick might convert into something very bad indeed. Vertumnus is lifting up a lock of Pomona's hair, and looking inquisitively under it. What he expects to find in Pomona's head, is left to the imagination of the spectator.

Mr. Cook's picture of the *Bill of Rights presented to William and Mary*, is very elaborately and beautifully painted; but we cannot help regretting that an artist of so much merit should waste his powers on such a subject. Pictures of this kind seem to bear the same relation to the elevated walks of historick painting, as the mere topographical delineations of a common drawing master, to the splendid creations of Turner's magick pencil.

The old Roman tribune, Dentatus, defending himself in a narrow Pass against the Attack of his own Soldiers, by R. K. Haydon, is the last picture in this class that we shall notice, and as the early production of a young man, it certainly demands attention. The figure of Dentatus is drawn with considerable vigour, and the other figures are not without character and expression; but we would recommend Mr. Haydon to study arrangement, without which all his drawing, character, and expression, will be thrown away. He has also fallen into another errour in endeavouring to give a picturesque character to his work, without thoroughly understanding the laws of picture; he has only made confusion more confused. These, however, are the faults of youth and inexperience, and such as time and practice will certainly correct. The picture is a creditable specimen of his powers, and may be considered as an earnest of future excellence.

We come now to a class of subjects which cannot be termed historical, and which, for want of a better name, we will call fancy pictures.

In this class may be placed the *Distressed Family*, and *Fishing Boys*, by Thomson; the *Cottage Door*, by Owen, &c. This last is not one of Mr. Owen's most successful pictures; the composition is pretty, but the back ground is heavy, and the colour of the flesh wants the warm hue of nature. From all these faults the *Fishing Boys*, by Thomson, is completely exempt. This charming picture appears to us to contain every beauty of which the subject is susceptible: it is Thomson's happiest effort, and is worthy a place in the finest collection in Europe.

The *Distressed Family* is a common-place subject treated in a common-place manner.

In the walk of familiar life Mr. Wilkie maintains his wonted rank. His imitators increase; but, wanting that fine taste and feeling, which are the distinguishing characteristicks of his genius, they all remain at a very humble distance. From the herd of imitators we would wish Bird to be excepted. His picture of *Good News*, seems to us to possess as much originality of thought, and as acute perception of character, as any thing we have yet witnessed in this way. The hanging committee have put him on a severe ordeal: but the publick ought to know, when they compare this picture with the exquisite productions of Wilkie, that Wilkie was *bred to painting* in a classical and cultivated city; and since his appearance in London, has had all the best works of the greatest masters thrown open to his observation; while the painter of this picture has been living in obscurity, in a country town, without materials for study, or models from which to deduce the principles of his art.

Bird's work is not deficient in essentials; invention, character, every thing that displays the power of the artist's mind, and the accuracy of his observation, is to be found in this picture. The

deficiencies are only in the brush work, certainly the least part of a painter's excellence.

Wilkie's *Cut Finger* appears to us to be his very finest production: the great blubbering boy who has cut his finger, the old woman dressing it, and the girl who is endeavouring to get the knife which the boy convulsively and obstinately holds, are all admirable specimens of character; and there is a sweetness and delicacy in the girl who looks over the shoulder of the old woman, which we could scarce have anticipated, even from Wilkie.—Without wishing to give any undue preference to modern art, we cannot help thinking that this picture has never been excelled by the painters of any age or country.

Of the *Rent Day* we cannot speak in terms of such unequivocal praise. It is not our intention to deny the excellence of many parts; but there is one thing in it which destroys its consistency. The woman introduced is certainly not a cottager, and the child is evidently the portrait of a young *lady*, probably the daughter of the nobleman for whom the picture was painted.

We are the more disposed to be severe upon this, because it seems to display a subserviency to the caprice of a patron to which Wilkie ought to be superiour. The picture is certainly spoiled, and the patron and painter both punished for their folly.

Mulready, in his *Returning from the Ale-House*, has come nearer to the pencilling of the Dutch school than any candidate for fame in this walk of the art: but we would ask, is every thing that is Dutch excellent? Are all violations of decency and propriety to be tolerated, because the Dutch painters practised them?—To our feelings, human nature does not present any more obscene or disgusting spectacle than a drunken father surrounded by his children; and yet this is what Mr. Mulready has chosen to make the subject of a picture. Here it is that Wilkie towers above all his competitors;—here his fine taste is eminently conspicuous. He is content to raise our passions without "touching the brink of all we hate." He has his reward—the pictures of Wilkie will obtain lasting fame, while those of his rivals will fall into merited obscurity.

Landscape, though it comes late under our notice, is certainly the most conspicuous feature of the present exhibition. Turner here maintains his accustomed dignity. The *Fleet at Spithead* is a most majestick picture, and the views of *Sir John Leicester's Seat*, which, in other hands would be mere topography, touched by his magick pencil, have assumed a highly poetick character. It is on occasions like these that the superiority of this man's mind displays itself; and in comparison with the productions of his hand, not only all the painters of the present day, but all the boasted names to which the collector bows,—sink into nothing.

Callcot stands next in rank. The observation usually made on his pictures is, that they are barren in subject, that the interest of the picture is not in proportion to the quantity of can-

vas occupied. This objection does not apply to his *Watering-Place*, in the present exhibition. The objects are finely selected and beautifully arranged, and the whole is in perfect harmony.

We wish we could bestow on the pictures of De Loutherbourg all the praise that his great reputation seems to demand. His pictures always bring the painter too much to our mind; and instead of dwelling on the majesty of the scene, and partaking of the sentiment intended to be conveyed by the composition, we can think of nothing but the dexterous touch and fine execution of the artist.

Ward's pictures are full of merit; but that merit is much obscured by affectation. He seems to think it of more importance to paint like Rubens, than to paint like nature. From this censure we would exempt the *Straw-Yard*, which is certainly a most excellent picture.

The Daniels maintain their accustomed rank; but they do not offer any thing this year to call forth particular criticism.

Arnold is not quite so conspicuous as in former years; but he has one very exquisite little study of *Buildings at Ambleside*.

We come now to speak of the portraits; and we must place in the first rank, *Lady Kensington* and the *Honourable Mrs. Cowper*, by Owen. The last has not been excelled in sweetness and sentiment, since the death of Sir Joshua Reynolds.

Sir Joseph Banks, by Phillips, is a most commanding portrait. Vigour, truth, and simplicity, are its leading characteristicks. We are not often presented with such a noble specimen of the art.

Hoppner's *Lady Essex* is a finely painted portrait; but we cannot reconcile the bright light in the sky, or the immense hollyhock in the fore-ground, with our notions of picturesque arrangement. These objects seem to be contending for mastery with the figure of the lady.

There are many more fine portraits which might be enumerated and dwelt upon, but our limits will not admit of our enlarging this article.

The lower rooms are, as might be expected, very barren. With the exception of some fine drawings by Gandy and Edridge, some beautiful enamels by Bone, and a highly finished and neatly executed historick subject by Thurston, there is little or nothing to call forth criticism.

The model department is enriched by a master-piece of sculpture from the hand of Flaxman. Nothing has ever been seen in modern art, that in beauty, expression, and sentiment, has approached so near the perfection of the antique. Did the exhibition contain but this one figure, it would be rich above former years.

We have now considered the leading pictures in Somerset-House, we hope, with impartiality. Many pieces of merit have been passed by without notice; but in an exhibition so distinguished as the present, were we to notice all which had merit, no line of demarcation could be drawn, and we might extend our

observations beyond what the limits of our work would admit, or the patience of our readers tolerate.—We shall conclude with mentioning the names of some young men, who, though their works have not yet gained a very conspicuous rank on the walls of the Royal Academy, are evidently making very rapid strides toward the goal of excellence.—The names of Mulready, Cook, and Haydon, have already been alluded to; to these we would add those of Dawe, Linnel. Hunt, Uwins, and H. Corbould.

SPRING-GARDENS EXHIBITION.

THIS exhibition was originally formed by the independent exertions of a few individuals; not attached to any publick institution, or supported by the patronage of princes or nobility, they rested their claims solely on the display of their collective strength. The event has, we believe, fully justified their hopes, and they feel, individually and collectively, the utmost gratitude to the publick, for the spontaneous and liberal encouragement they have uniformly received.

To the list of their former members have been added, this year, the names of Dorrel, Payne, Uwins, and Wild.

The works of Payne and Uwins are already well known to the publick, and their reputation is not, in any degree, lessened by the present exhibition. Dorrel and Wild have likewise proved a great increase of strength in their several departments.

Among the old members, the same gentlemen, whose works we have been accustomed to admire since the commencement of the exhibitions, are still the heroes of the scene; and were we to notice all who had claims to our applause, we must print from the catalogue almost the whole of the society.

Glover, Reinagle, Chalon, and Varley, seem, however, to be particularly distinguished.

In the landscapes of Glover, there is a purity of colour, an elegance of form, and a truth of effect, which we think has never been exceeded.

Reinagle is, we fear, a little tinctured with manner; his drawings often remind us more forcibly of Cuyp than of nature; and Varley's *systematick execution* is sometimes too conspicuous: but these are trifling faults compared with their transcendant merits.

Barrett, whose drawings were so universally admired last year, has not, in this exhibition, added to his reputation; he seems to have run wild in his pursuit of warm colour. There is one drawing, however, of *Hastings Fishing Boats*, No. 332, which proves that he still possesses all his powers, and we have no doubt that his good sense will lead him back into the path from which he has strayed.

Hills has surpassed himself. His various drawings of cattle this year are inimitable. Havell, Smith, Nicholson, Pugin, Turner, and Stevens, are all eminently distinguished. Indeed, as we before observed, there is so much talent displayed in the land-

scape department of this exhibition, that we know not where to begin nor where to end our catalogue of excellence.

The claims of this society to historical merit are not so numerous. Christall, who is in general a host, has this year been the occasion of some disappointment. The Sea Coast pictures, particularly *The Storm*, which he exhibited last year, seemed to open a new walk in the art, which no one was so able as himself to follow up. We hope he has not yet abandoned it, and that he will still bring the extensive knowledge of the principles which he has derived from the rich stores of antiquity, to bear upon subjects of natural occurrence.—His *Cottage Girls*, in the present exhibition, are beautiful beyond description; but we wish to see more and greater displays of the powers of his mind.

Heaphy has carried high-finishing and minute detail as far as it will go; but that he would apply his powers to some better purpose than painting squinting blackguards and fighting fishwomen, is "devoutly to be wished." We may be mistaken, but it appears to us, that the human figure and the human mind are not the walks in which he is likely to excel. Subjects such as the Dutch painters indulged in, markets, in which the commodity offered for sale (whether fish, vegetables, poultry, or game), formed the leading feature of the picture, and where the venders are secondary and subordinate, seem much better calculated for his genius than any he has yet chosen.—Could he be prevailed upon to turn his attention this way, the publick might expect from his industry an assemblage of objects, always interesting from their truth, and agreeable from their variety; and, executed by his inimitable pencil, they could not fail of obtaining a *unique* character."

Atkinson's drawings possess wonderful vigour and animation. He has judiciously selected scenes furnished by his travels in other countries, which add great variety and richness to the exhibition.

Uwins has displayed considerable imagination and great elegance of taste in his drawing from the Rape of the Lock. We should like to see his thought pursued through all the offices of the sylphs; it would furnish a most delightful series of pictures. Pope has touched them with such a masterly hand, that it seems surprising the idea has never before been taken up by the painter.

We must conclude this very cursory and rapid notice of this interesting exhibition, by congratulating the members on their success, and wishing them a continuance of it.

BOND-STREET EXHIBITION.

THIS society, though yet in its infancy, possesses considerable claims on publick approbation. The list of members is greatly altered since last year. Emma Smith, Alfred Chalon, Bone, Baxter, and Watts, have retired; and in their room we have

Richter, the Stephanoffs, Cox, Roberts, and we believe some others. The walls of the exhibition prove how much the society is indebted to its new members.

Dewint here takes the lead in a most conspicuous and decided manner. His drawings are of the very first class. Correct observation of nature, fine selection of form, with the greatest truth and simplicity of colour, are the characteristicks of his style. His works have all the indications of superiour thinking, all the germs of greatness.

Westall has not fulfilled the expectations that were formed from his last year's display. While he kept to foreign scenes all seemed right; the gaiety of his colour, and the magick playfulness of his touch, diffused a splendour over his works that had the air of enchantment; but, since he has attempted, so unsuccessfully, to delineate English scenery, the spell is dissolved, and we now conclude, that his foreign scenes have no more resemblance to reality than the English views in the present exhibition, with the originals of which we are all familiar.

Cox has displayed an originality which entitles him to high consideration. There is much truth and force in his pictures; but his skies seem to be composed of the same materials as the landscape, and assimulate so exactly with the ground, that it is hard to tell where one leaves off and the other begins.

Owen's drawings would have great merit were they not made up of shreds and patches, selected from the works of others, rather than from nature.

Wilson, Nash, and Williams, have exhibited, in their various departments, several first-rate specimens.

Richter's picture of *Youth* is a highly correct scene; the incidents are natural and well contrived, and the characters selected with a finely discriminating taste. The feebleness of the drawing, and want of arrangement of light and shadow, and colour, detract greatly from its general merits. It is, nevertheless, a fine specimen of this class of art, and we should not hesitate in placing it next in rank to the productions of Wilkie and Bird.

Huet Viliers has displayed abundance of taste and playfulness of imagination in his various drawings and portraits; and Mrs. Green, to the honour of the female professors of painting, has presented us with one miniature portrait of a lady, which, for elegance, harmony, and truth, we believe has scarcely its parallel in modern art.

The drawings of the Stephanoffs, though crude and deficient in harmony, display considerable power, and prove that they have studied their art with attention and success.

Upon the whole this is an interesting little exhibition, and we have no doubt it will meet with the encouragement it deserves. It has, in common with the others, our best wishes for its success.

CHINESE LITERATURE.

Notwithstanding the numerous volumes published respecting China, we know but little of her literature. This is not surprising, when we consider, that the Chinese is confessedly the most difficult of all known languages. Yet there is no doubt, but that translations of some Chinese works would greatly contribute towards the accurate knowledge of that most interesting country. It is, therefore, with considerable satisfaction, that we announce to our readers a work, now in the press, which will be hailed by the serious part of the publick in this country, and throughout Europe, as extremely valuable; namely, *The Penal Code of China*, illustrated with notes by the translator. Its title in the original is *Ta-Tsing-Leu-Lee*. This body of penal laws, successively promulgated by the Chinese emperors of the reigning dynasty, and which is in full force, must be uncommonly interesting to the philosopher, the legislator, the statesman, and all other individuals who think that "man" ought to be the chief study of man. Without pretending to particular information, we believe that the above data will be found tolerably correct. This work is now printing for one of the most respectable publishers in Great Britain, and will, it is supposed, appear early next spring.

From the Monthly Magazine....Printed in London.

PROFESSOR DAVY'S EXPERIMENTS IN CHEMISTRY.

The Chemists of England have their attention at this moment directed to the very important experiments of Mr. Professor Davy, who has so ably investigated the decomposing powers of a principle, which, viewed in all its varieties, exceeds any heretofore suspected as capable of being employed as a chemical agent. Indeed, when we consider what has been already accomplished by the judicious application of Galvanism, and in hands so competent, there is scarcely room left for us to doubt, but that the science of *Chemistry*, or *Chemico-electrick Science*, as this eminent analyst terms it, will now proceed with a rapidity proportioned to the means, which can at length be brought to bear upon matter in every form. We cherish, indeed, the strongest hopes, that the next session of the Royal Society of London will commence a very brilliant career, and more auspiciously for sciences than any session which has yet preceded, as connected with the labours of that very learned body. The importance of the extension of these principles of just science is of the utmost consequence, not merely to the man of science, but to all the different departments of the arts; and the important results, as connected even with the principles of various manufactures, will be from such extension incalculable. For it has been almost proved to a demonstration, that every compound concrete substance yields up with great readiness its elementary principles to this new power, which in many instances are separated and carried by invisible circulation to a distance from each other; and this

occurs even where the materials of such unsuspected compounds were supposed to be united by the most powerful forces of affinity or chemical attraction. We heartily wish, (what with no ill-grounded hope we trust must speedily happen,) that a continuation of success may attend such honourable labours. And we congratulate ourselves, that in their department the philosophers of our own country have deservedly and decidedly the lead; and they have gone too far to stop!

While Mr. Davy, and most of his philosophical and chemical contemporaries, are ardently pursuing the novel powers thus furnished, of separating bodies into their constituent parts by the Galvanic influence, or attempting to approximate towards the real elementary principles of all matter, whether in organic or organized, others are as strenuously engaged in maintaining some very remarkable theories; and when we look at the character of the party to whom we allude, and his just eminence as a chemical operator and man of science, we cannot but give every attention to the indefatigability and ingenuity of Mr. Hume. This gentleman, from some peculiarities in the characteristicks of *silex*, apprehends that this substance is not a simple earth, as it has been hitherto supposed and classed by modern chemists, but the acidifying principle, *oxygen*, in an actually concrete state; since he conceives that not only lime, but the whole list of the earths, differ so manifestly in their nature and properties from *silex*, that, according to our author, it would appear preposterous to associate them in the same class. The earths possess the powers of alkaline bodies neutralizing the acids, and forming with each species peculiar neutral salts; having all that distinctly marked attraction for acids which the alkalies themselves have. "Silex," says he, "on the contrary, has not only no such character, but in all its combinations it acts rather the part of an acid, and prefers evidently an alkali, an earth, or a metal, to any acid whatever; and the most complete combinations are those in which this element predominates." See Monthly Magazine for June, p. 185. The author is, we apprehend, right in conjecturing that any controversy to which this perfectly novel notion might give birth, will be speedily dissipated by the transcendental, the omnipotent powers and agency of the Voltaïc Electricity. However it may terminate, Mr. Hume is entitled to every praise for his persevering in a course so eccentrick, and for giving a new and quite opposite character and designation to *silex* than has heretofore been thought of by chemists; and which, though it may not be just, yet such is the present condition of the science, that the contrary of what he has advanced cannot be maintained. But more are busied on this important topick; and the dispute must be speedily put to rest. We shall think it altogether premature to offer our opinion, in the present state of the question. Severe experiment will, as it ought, decide. With the conclusion of the session of parliament, the hopes of Mr. Windsor, and those who had applied for the certain exclusive privileges, under the name

of the *Gas Light and Coke Company*, were suspended, by the Bill having been lost. We are, however, well convinced, that this subject is by no means condemned to eternal oblivion. The potent and gratefully-splendid illumination, producible by a fit employment of the purified gaseous combustible products of common coal, has excited the admiration of all who have beheld it. There are, it is true, many obstacles to conquer, before it ought to be expected that aparatus of so simple, safe, and certain a nature, could be devised, as would render the application of this principal part of our constant domestick economy. It was requisite that cheapness should be connected with simplity, utility, and effect. A graduate of the university, and a well known public lecturer, Dr. STANCLIFFE, of Cambridge, has completely accomplished these objects: and the means by which his end has been attained, are applicable to other departments of practical utility. We can at present only announce, that the results of his labours are about to be laid before the publick; and we shall take the earliest opportunity of communicating all that is valuable and interesting on this subject.

From the Argus....Printed at Paris.

THE AUSTERLITZ PILLAR.

The Austerlitz Pillar, which has been erected in the *Place Vendome* is 130 feet high and 12 in diameter. It is entirely covering with bronze. There will be 274 plates on the body, and assembled in such a manner as that no one of them can be taken off without shaking the whole mass. Oillet holes delicately cast in the bronze receive hooks which are fixed in the mason work. The first plate begins in a point and represents the sea at the horizon. Ascending from that point, it forms an oblong triangle, with small waves at first, gradually increasing in size and at last exhibiting the flotilla of Dunkirk: the plates soon increasing to three feet long by two high, retrace the victories in their order, until the memorable arrival in the plains of Austerlitz. The figures in basso relievo have a great deal of expression.—Many of the resemblances are very striking. Plate 16 represents the young Dubois, the famous player on the crystal flute; he is at the head of his corps. A hundred and twenty pieces of cannon have already been delivered out in order to be cast. The half globe upon which the statue of the Emperor is to be placed weighs 5112 pounds. A staircase, at present *blind*, is formed in the middle of the pillar. It is said that openings will be made for windows after the plates are fixed; holes will then be drilled from without inwards, choosing for that purpose the cavities which are the least exposed to view: this will not be a difficult operation on account of the round bulks occasioned by the figures; then, from the interiour outwards these openings will be enlarged.

At a third from the top of the pillar day light is seen. In order that the plates may be made with the very exact joinings

which are necessary, circles of the diameter of the pillar have been made in wood. These circles separate in two moveable parts on axle-trees; some of them are placed vertically, others horizontally. Each part receives its plate. Then by means of a lever with a counter weight, these parts are drawn closer or removed at pleasure, until the plates being properly adjusted and jointed, are placed in the most perfect juxta position. Being thus dropped down, they will fall so completely into one another, that it will be impossible to perceive where they join.

At the bottom of the monument will be the following inscription:

Neapolio Imp. Aug.
Monumentum Belli Germanici.
Anno M. DCCCV.
Trimestri. spatio. Ductu. suo. Profligati ex aere Capto.
Gloriae. Exercitus. Maximi. Dicavit.

From the National Intelligencer....Printed at Washington City.

THE ADDRESS OF THE NEW YORK HISTORICAL SOCIETY.

HAVING formed an association which has since been incorporated, for the purpose of discovering, procuring and preserving whatever may relate to the natural, civil, literary, and ecclesiastical history of our country, and particularly of the state of New York, we solicit the aid of the liberal, patriotick and learned, to promote the objects of our institution.

The utility of societies for the advancement of science, has been so fully proved by the experience of the most enlightened nations of Europe, and by that of our own country, that there can be no need, at this time, of any formal arguments in support of their claim to publick patronage. But it may be observed, that, in this state, if we except the Agricultural Society, there is no association for purposes of general knowledge; and the want of a regular, minute, and authentick history of New York, renders the combined efforts of individuals for that object more peculiarly necessary.

It is well known that many valuable manuscripts and papers relative to the history of our country remain in the possession of those who, though unwilling to intrust them to a single person, yet would cheerfully confide them to a publick institution, in whose custody they would be preserved for the general benefit of society. To rescue from the dust of obscurity of private repositories such important documents, as are liable to be lost or destroyed, by the indifference or neglect of those into whose hands they may have fallen, will be a primary object of our attention.

The paucity of materials, and the extreme difficulty of procuring such as relate to the first settlement and colonial transactions of this state, can be fully perceived by those only who have meditated on the design of erecting an historical monument of those

events, and have calculated the nature and amount of the resources: For without the aid of original records and authentick documents, history will be nothing more than a well-combined series of ingenious conjectures and amusing fables. The cause of truth is interesting to all men, and those who possess the means, however small, of preventing error, or of elucidating obscure facts, will confer a benefit on mankind by communicating them to the world.

Not aspiring to the higher walks of general science, we shall confine the range of our exertions to the humble task of collecting and preserving whatever may be useful to others in the different branches of historical inquiry. We feel encouraged to follow this path by the honourable example of the Massachusetts Society, whose labours will abridge those of the future historian, and furnish a thousand lights to guide him through the dubious track of unrecorded time. Without aiming to be rivals, we shall be happy to co-operate with that laudable institution in pursuing the objects of our common researches: satisfied if, in the end, our efforts shall be attended with equal success.

Our inquiries are not limited to a single state, or district, but extend to the whole continent: and it will be our business to diffuse the information we may collect in such manner as may best conduce to general instruction. As soon as our collection shall be sufficient to form a volume, and the funds of the society will admit, we shall commence publication, that we may better secure our treasures by means of the press, from the corrosions of time and the power of accident.

That this object may be sooner and more effectually attained, we request that all who feel disposed to encourage our design will transmit, as soon as convenient, to the society.....

Manuscripts, records, pamphlets, and books relative to the history of this country, and particularly to the points of inquiry subjoined.

Orations, sermons, essays, discourses, poems and tracts; delivered, written, or published on any publick occasions, or which concern any publick transaction, or remarkable character or event.

Laws, journals, copies of records and proceeding of congresses, legislatures, general assemblies, conventions, committees of safety, secret committees for general objects, treaties and negotiations with any Indian tribes, or with any state or nation.

Proceedings of ecclesiastical conventions, synods, general assemblies, presbyteries, and societies of all denominations of christians.

Narratives of missionaries, and proceedings of missionary societies.

Narratives of Indian wars, battles and exploits; of the adventures and sufferings of captives, voyagers and travellers.

Minutes and proceedings of societies for the abolition of slavery, and the transactions of societies for political, literary and scientifick purposes.

Accounts of universities, colleges, academies and schools; their origin, progress and present states

Topographical description of cities, towns, counties, and districts, at various periods, with maps, and whatever relates to the progressive geography of the country.

Statistical tables....tables of diseases, births and deaths, and the population; of meteorological observations and facts relating to climate.

Accounts of exports and imports at various periods, and of the progress of manufactures and commerce.

Magazines, reviews, newspapers, and other periodical publications, particularly such as appeared antecedent to the year 1783.

Biographical memoirs and anecdotes of eminent and remarkable persons in America, or who have been connected with its settlement and history.

Original Essays and disquisitions on the natural, civil, literary, or ecclesiastical history of any state, city, town or district.

As the society intend to form a library, and cabinet, they will gratefully receive specimens of the various productions of the American continent and of the adjacent islands, and such animal, vegetable and mineral subjects as may be deemed worthy of preservation. Donations also of rare and useful books and pamphlets, relative to the above objects, will be thankfully accepted, and all communications duly noticed in the publications of the Society.

JOHN PINTARD, *Recording Sec'y.*

Sept. 15th, 1809.

CATALOGUE

OF NEW PUBLICATIONS IN THE UNITED STATES.

FOR OCTOBER, 1809.

Sunt bona, sunt quaedam mediocria, sunt mala plura. *Mart.*

NEW WORKS.

The Poems of John Edmund Harwood. New York; M. and W. Ward. 1809.

A view of the proceedings of the House of Representatives of the United States, in the case of the Plymouth election, addressed to the Electors of the Plymouth District. By William Baylies. Boston; Greenough and Stebbins. 1809.

Letter to Gregoire, Bishop, Senator, Comte of the Empire, and Member of the Institute of France, in reply to his letter on the Columbiad. By Joel Barlow, L. L. D. Fellow of the American Philosophical Society, and of several other learned Institutions. Washington City; Weightman. 1809.

Reflections upon the Administration of Justice in Pennsylvania. By a Citizen. Philadelphia; Hopkins and Earle. 1809.

A Review of the Cause of the New Orleans Batture, and of the discussions that have taken place respecting it: containing answers to the late publications of Messrs. Thierty and Derbigney, on that subject. By Peter Stephen

du Ponceau, counseller at law, of counsel with Edward Livingston, Esq. Philadelphia; Jane Aitken. 1809.

The Pedobaptist Catechism, or a Schedule of the most important questions and answers, together with Scripture proofs, relative to the subject and mode of Baptism. By Daniel Dow, Pastor of a Church in Thompson, Connecticut. 1809.

An Essay on Sheep; their varieties, account of the Marinoes of Spain, France, &c. Reflections on the method of treating them, and raising a flock in the United States; together with miscellaneous remarks on Sheep, and Woollen Manufactures. By Robert R. Livingston, L. L. D. President of the society for promoting the Useful Arts, &c. &c. Printed by order of the Legislature of New York. 1809.

Reports of Cases argued and determined in the Superiour Courts of Errours of the State of Connecticut, in the year 1805, 1806, and 1807. By Thomas Day, Esq. Volume second, with notes and references, &c. New York; Robert M'Durmot. 1809. Price 6 dollars.

A Discourse, delivered April 23, 1809, completing just twenty-one years from the author's settlement in the work of the ministry, being the Anniversary Day of his Ordination. By Thaddeus Fiske, A. M. Pastor of the Congregational Church and society in West-Cambridge. Published by request. Cambridge; Hilliard and Metcalf. 1809.

The Yankee in London; a series of Letters, written by an American during nine months residence in London: containing Sketches of Society, and Manners in that city at the present day; and of the most prominent traits in the English character. New York; Robert M'Durmot. 1809.

Correspondence of the late president Adams, No. 3. Boston; Everett and Munroe. 1809.

A Sermon delivered at Trinity Church, September 22, 1809, before the members of the Boston Female Asylum, being their ninth anniversary. By J. S. J. Gardiner, A. M. Rector of Trinity Church. Boston; Munroe, Francis and Parker. 1809.

New Crisis, or a Grand appeal to the Nation for its decision on this most important question: "Are happiness and freedom consistent with foreign commerce *at all events*; or are they not? and likewise on the necessity and non-necessity of a WAR." By Pericles. Philadelphia. 1809.

The Rambler's Magazine, No. 1. New York; D. Longworth. 1809.

Maryland Reports, being a series of the most important law cases argued and determined in the provincial Court of Appeals, of the then province of Maryland, from the year 1700 down to the American Revolution, selected from the Records of the State, and from Notes of some of the most eminent counsel, who practised law within that period. By Thomas Harris, jun. Esq. Clerk of the Court of Appeals, and John M'Henry, Esq. Attorney at Law. New York; R. M'Durmot. 1809. Price $ 6, bound in calf.

Trial of Ensign Robert Dillon, for Mutiny, ungentlemanly and unofficerlike conduct. New York; Southwick and Pelsue. 1809.

NEW EDITIONS.

The works of Mrs. Chapone: now first collected. Containing, I. Letters on the improvement of the mind. II. Miscellanies. III. Correspondence with Mr. Richardson. IV. Letters to Mrs. Carter. V. Fugitive pieces. To which is prefixed, An account of her Life and Character, drawn up by her own Family. In 4 vols. Boston; T. B. Wait & Co

Lessons for Young persons in Humble life; calculated to promote their improvement in the Art of Reading; in virtue and piety; and particularly, in the knowledge of the duties peculiar to their stations. Philadelphia. 1809.

Essays on the most important Subjects in Religion. By Thomas Scott, D. D. Rector of Aston, Sandford, and Bucks. New York; Williams and Whiting. 1809.

Letters from the Mountains; being the real correspondence of a Lady, between the years 1773, and 1807. By Mrs. Grant. Second Boston edition. E. Larkin. 1809.

Sermons on Various Subjects, Evangelical, Devotional, and Practical, adapted to the promotion of Christian piety, Family Religion, and Youthful Virtue. By the Rev. Joseph Lathrop, D. D. Pastor of the First Church in West Springfield.

Elements of General History, ancient and modern; to which are added, a Table of Chronology, and a complete View of Ancient and Modern Geography. By A. F. Tytler. 1 Vol. 8vo. Price $ 2 37. New-York; E. Sargent. 1809.

The genuine works of Flavius Josephus, the learned and authentick Jewish Historian, and celebrated Warrior. Translated from the Original Greek, according to Havercamp's accurate edition. With copious Notes and Observations. The whole translated by William Whiston, A. M. late Professor of Mathematicks in the University of Cambridge. Worcester; Isaiah Thomas, junr. 1809. 3 vols. 8vo. Price $ 7.

The Scripture Doctrine of Atonement Examined; first, in relation to Jewish sacrifices, and then, to the sacrifice of our blessed Lord and Saviour Jesus Christ. By John Taylor of Norwich. To which is added, candid Remarks upon the Rev. Mr. Taylor's Discourse, entitled The Scripture Doctrine of Atonement. By George Hampton, M. A. First American edition. Boston; Farrand, Mallory & Co. 1809,

WORKS PROPOSED AND IN PRESS.

T. B. Wait & Co. Boston, have in the press, Lectures on Systematick Theology and Pulpit Eloquence By the late George Campbell, D.D. F.R.S. Ed. Principal of Marischal college, Aberdeen.

T. B. Wait & Co. Boston, have in the press, Rules and Regulations for the Field Exercise and Manoeuvres of the French Infantry, issued August 1, 1791. Abridged. And all the manoeuvres added, which have been since adopted by the emperour Napolean. In two volumes. The second volume to consist of thirty-six plates.

T. B. Wait & Co. Boston, will put to press immediately, The American New Dispensatory. Containing, I. General Principles of Pharmaceutic Chemistry. Chemical Analysis of the articles of Materia Medica. II. Materia Medica, including several new and valuable articles, the production of the United States. III. Preparations and Compositions. The whole compiled from the most approved modern authors, both European and American. To which is added, an Appendix, containing, A definition of the nature and properties of the Gases; by a fellow of the Massachusetts Medical Society. Medical Electricity and Galvinism. On Medical Prescriptions. An abridgement of Dr. Currie's Reports on the use of Water. Method of cultivating American Opium. By James Thacher, A.A. & M.M.S.S.

T. B. Wait & Co. Boston, propose to publish, The Philosophy of Rhetorick. By George Campbell, D.D. F.R.S. Edin. principal of the Marischal College, Aberdeen. 'Certo sciant homines, artes inveniendi solidas et veras adolescere et incrementa sumere cum ipsis inventis.' *Bac. De Augm. Scient.*

Williams and Whiting, New York, have in the press, The Life, The Walk, and The Triumph of Faith. By the Rev. William Romaine of London.

Williams and Whiting, New York, propose to publish, The Federalist, on the New Constitution. Written in 1788. By Alexander Hamilton, James Madison, and John Jay: together, with an additional volume of Selected and Original matters, from the writings of General Hamilton.

In the press, and will be published speedily, by J. Milligan, Georgetown, in three volumes 18mo. Price $ 2 50, neatly bound and lettered, The Parent's Assistant, or Stories for Children. By Maria Edgeworth, author of Practical Education, Letters for literary Ladies, &c.